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SOME PAINTINGS BY GIOVANNI DI PAOLO: I · BY
JOSEPH BRECK

IN the latest edition of his *Central Italian Painters* Mr. Bernhard Berenson lists no less than one hundred and twenty-three paintings and miniatures by the prolific Sienese master, Giovanni di Paolo. Of these paintings six are assigned to American collections: Christ carrying His Cross, in the possession of Mr. John G. Johnson; the Paradise and the panel with Saint Francis and Saint Matthew, in the Metropolitan Museum; the two little panels in the Jarves Collection at New Haven; and the Christ among the Doctors¹ owned by Mrs. John Lowell Gardner of Boston. Another work listed by Mr. Berenson, a votive picture formerly in the Palmiere-Nuti collection has been acquired by Mr. Johnson within the last few months (Fig. 1). Another, Zacharias and the Angel, formerly in the collection of Prince Santangelo at Naples, is now owned by Mr. Philip Lehman of New York. To this list may be added four paintings now in America which are not mentioned by Mr. Berenson; two small panel pictures in the collection of Mr. Dan Fellows Platt at Englewood, N. J., one of which has been described by Mr. F. Mason Perkins in *Rassegna d'Arte*; a charming little Nativity owned by Mr. Grenville L. Winthrop of New York, and the large Coronation of the Virgin, recently acquired by Mr. Philip Lehman.

Further search would doubtless bring to light other works in this country by Giovanni di Paolo, but the pictures which I propose to describe constitute a respectable number and afford a fairly complete illustration of the merits and defects of this good-natured painter whose pleasant, homely chatter is interspersed at times with delightful song. As to the illustrations which accompany these notes, the Two Saints in the Metropolitan and the painting owned by Mr. Winthrop are here reproduced for the first time.

¹ If I do not describe this picture in the following notes it is because a photograph is not available and my memory of it, after some years, is hardly more than an impression of its charm of color and sentiment. As I recollect it, however, the Boy Christ is seated in the centre of a Gothic nave with the pundits grouped on either side.

Some one has rather aptly described Giovanni di Paolo as "a wild flower in the garden of Sienese art." At his best he has indeed the vernal fragrance, the simple loveliness of the road-side blossom. He never labors after beauty; never waters and tends the pretty flowering of his fancy. He achieves loveliness naively, with happy, spontaneous inspiration, or not at all. When he fails he loses himself in the rank vegetation of mannerisms.

Giovanni di Paolo was essentially an artist of his time and school. Rarely does he study nature, as we understood the phrase, save perhaps in the flowering meadows and nosegays of buds and blossoms he loved to paint with an accurate fidelity which reminds us of Gentile da Fabriano. Occasionally, however, he breaks through the sacrosanct pales of tradition. The reader may recall, for example, a little *predella* panel in the gallery at Siena representing the Flight into Egypt. In the background are barren mountains, a coursing river, a walled city, a thatched shed, and scattered about the level plains, where peasants are at work, bushes and stumpy trees. All this is familiar enough until we note that two hundred years before Claude Lorrain Giovanni di Paolo has painted against the sun. A shining disk with ruddy countenance hangs low in the sky and every object in the landscape background casts the long, straight shadows of waning afternoon or early morn.

This is an innovation which makes us hesitate to describe Giovanni di Paolo as an unqualified traditionalist. But on the whole he was content in representation to perpetuate the hallowed conventions of his school. If his drawing is often far removed from the actual appearance of things, in compensation he gives to his symbols of reality the quality of beautiful decoration. He cares nothing for anatomy, for the plastic sense of mass and structure. He has to draw figures, cast draperies with sufficient naturalism to serve the needs of his story telling, but beyond that he is only sporadically concerned with the problems of the realist.

As a decorator Giovanni di Paolo was better in parts than in the whole. His compositions sometimes lack the clarity of a well-ordered plan. In his large altar-pieces he favors a balanced arrangement, safe and rather obvious. In his smaller panels he is inclined to improvise, at times happily, but not infrequently with somewhat casual results. Regarded separately, however, the elements of his compositions reward us with their beauty. He draws drapery, not

realistically, but with an exquisite feeling for rhythmic line. His slender, flower-like figures are lovely patterns in themselves, and in the sumptuous ornamentation of architecture and drapery he shows remarkable skill. His great distinction, however, lies in his rare ability as a colorist. He understood the value of neutrals, and his tender shades of straw-yellow, rose and azure, his crimson and ultramarine are enhanced by the olive-greens, the browns and grays which also found their place upon his palette.

We approach the man himself more closely when we consider Giovanni di Paolo as an illustrator. To tell a story is not, perhaps, one of the highest aims of pictorial art, but Siena demanded it of her painters, and when so delightful a narrator as Giovanni di Paolo proceeds to relate for us the incidents of sacred legend it would be folly to be wise. To his task he brought a lively imagination, a child-like sympathy, and a touch of quaintness, pungent and all his own. It is better to put æsthetics behind us and enjoy without qualms the paradoxical humanity of these long-nosed virgins, paper-doll babies, scowling ancients and other curious denizens of so fanciful a world.

We know little of the life of Giovanni di Paolo di Grazia, called del Poggio, save that it was long and busy. He was born in 1403 and in 1428 was made free of the painters' guild of Siena. Paolo di Giovanni Fei may have been his first master, but the influence of Sassetta counted largely in his artistic development, particularly during his early years. Among his contemporaries Giovanni di Paolo held an honorable position. It is hardly necessary to record here the contracts, tax-returns and other *disjecta membra* of documentary research. If we make an exception it is to note that in 1480 our painter, at the hoary age of seventy-seven, married a certain Domenica, for many years his servant, and dying a couple of years later, having no children, left to her all his worldly goods in a testament dated January 29, 1482.

The two small panels in the Jarves Collection at New Haven were in all probability the first paintings by Giovanni di Paolo to cross the Atlantic. When Mr. Jarves gathered together his collection the modern near-science of picture-attributing was in its infancy. It is consequently not surprising, in turning over the pages of Mr. Jarves' catalogue, to find a large proportion of the paintings incorrectly attributed, generally, of course, in favor of the most exalted names. Giovanni di Paolo, however, escaped this fate, and the two

little pictures in question are rightly ascribed to him, although No. 52 is qualified by the phrase "attributed to."

The more characteristic of the two paintings is No. 51, which measures 8 inches by 11 inches, and represents Saint Catherine of Siena pleading before Pope Gregory XI the cause of the Florentines. At the left kneels Saint Catherine, who died in 1380, but was canonized only in 1461. Standing before her is the Pope attended by a prelate and two cardinals. The Pope, held in "Babylonian Captivity" at Avignon, is evidently much impressed by her argument, which she emphasizes with a gesture of her right hand. The background represents a room with a street scene visible through a doorway at the left. As illustration the painting has the merits of its kind. It is attractive in color and painted with the artist's usual crisp touch, but on the whole it is not a particularly thrilling performance.

The second panel, No. 52, is slightly larger, measuring 8 inches by 15 inches. It has for its subject the decapitation of some sainted bishop, who kneels meekly in the foreground, while at his side the executioner stands with drawn sword ready for the blow. At the right is a soldier and at the left a group of his fellows, their bodies conveniently hidden behind enormous shields blazoned with the traditional scorpion. At the left, in front of his men, stands the wicked emperor or captain, a laurel wreath around his head, a baton in one hand, the other pointed in command. A barren hillside and two birds flying against the sky complete the picture. The facial types are a little more suave than is usual with Giovanni and recall somewhat the manner of Sano di Pietro, with whom Giovanni is known to have worked at times. The composition is happier than in the preceding work, and as an example of decorative illustration the picture is interesting.

Of greater importance are the four paintings in New York. Two of these are owned by the Metropolitan Museum. An early work of the master is a large upright panel with gold background, $58\frac{1}{2}$ inches by $38\frac{3}{4}$ inches, somewhat injured along the margins and in a modern frame, representing Saint Francis of Assisi and the Apostle Saint Matthew (Fig. 2). The latter stands at the left holding in both hands a crimson-bound book. He wears a blue robe and over this a mantle, yellow in the lights, turning to olive and dark green in the shadows. The strong modeling with change of hue gives vivacity to the drapery, although the colors in themselves are not very bril-

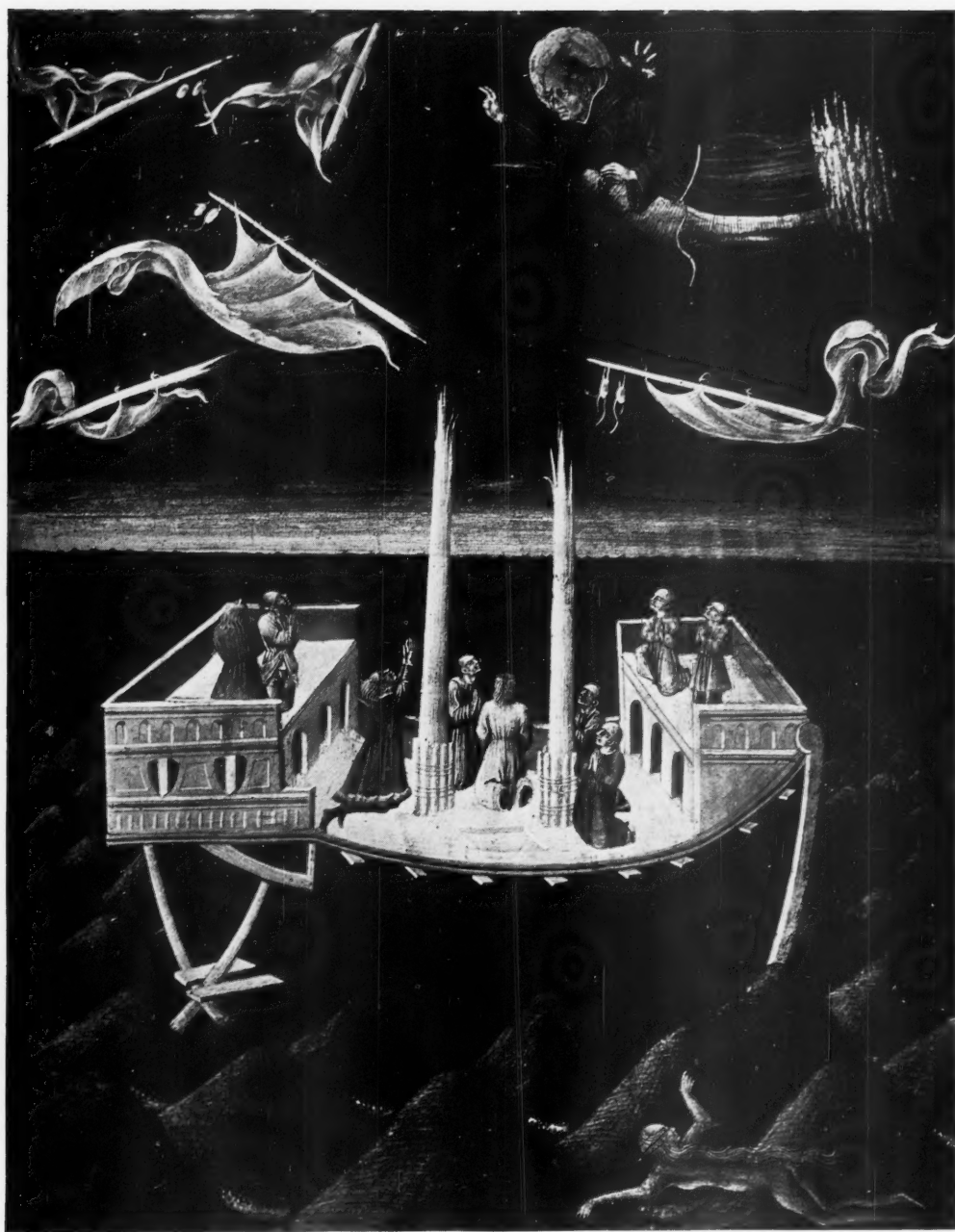


FIG. 1. GIOVANNI DI PAOLO: SHIPWRECKED MARINERS.
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 2. GIOVANNI DI PAOLO: ST. FRANCIS AND
ST. MATTHEW.
Metropolitan Museum, New York.

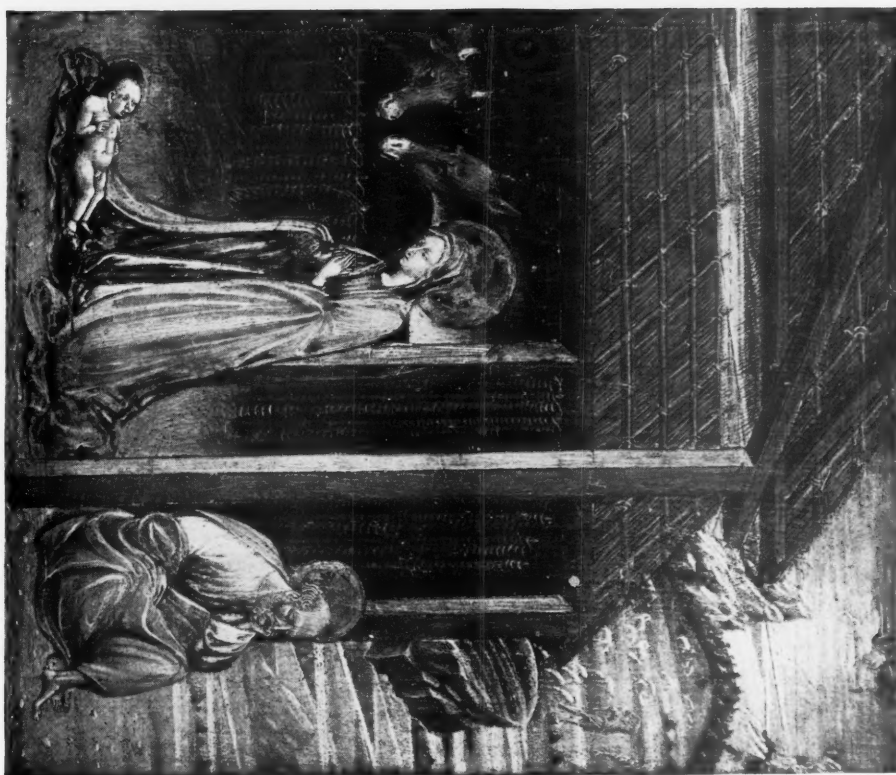


Fig. 3. GIOVANNI DI PAOLO: THE NATIVITY.
Collection of Mr. Grenville L. Winthrop, New York.

liant. The drawing of the folds is calligraphic but beautiful in line. The red book is not a happy note, but is improved by repetition. Saint Francis, who stands on the right, holds a volume bound in the same deep scarlet, and the marbled base upon which both figures stand is of the same color, although subdued by the black veining.

Saint Francis, who indicates his pierced side with his left hand, wears a light brown robe. The flesh passages are modeled in the usual alternation of hot and cold, pink in the light, greenish in the shadows. The panel evidently formed part originally of a large altar-piece. The figures are not without hieratic dignity, and the drapery, particularly Saint Matthew's mantle, is drawn with a sense of pattern which bespeaks the skilled decorator.

The familiar criticism is true, nevertheless, that as a rule Giovanni's larger works lack the winsomeness, the charm of personality which characterize the general run of his smaller productions. The Museum is fortunate in owning one of the most attractive paintings of this kind, the *Paradise*, formerly in the Palmieri-Nuti collection at Siena. This delightful little painting, which measures $17\frac{1}{2}$ inches by $15\frac{1}{4}$ inches, was shown at the Mostra d'Arte at Siena in 1904 and acquired by the Museum two years later. The panel is incomplete on the right margin and probably formed part of a *gradino* similar to the well-known painting by Giovanni in the Belle Arti at Siena, with scenes from the Last Judgment. In the centre Christ is enthroned as Judge; on the left, the elect enter Paradise; on the right, the damned are punished in the yawning pits of Hell. The similarity between the *Paradise* in the Metropolitan and the representation of the same subject in the painting at Siena is marked, although the former picture is stronger in color and a little more worldly in sentiment. Both pictures show the influence of Sassetta. The *gradino* in Siena would appear to have been painted in 1445 for an altar-piece originally in San Domenico, and approximately the same date may be assigned to the *Paradise* in the Metropolitan.

As a piece of decoration the Metropolitan's picture has the fascination of early Gothic tapestries, but the colors are richer, more enamel-like than the weaver's skeins permitted. Although the composition is developed freely without much preconception as to plan, the figures are agreeably "spotted" against the flowering lawn, and a certain unity is secured by the repetition of trees bearing golden fruit, silhouetted against the deep azure of the sky. Gigantic flowers, lilies,

pinks, primroses, violets, carpet the dark ground, while rabbits scamper among the blossoms. Truly it is a pleasant garden where, to quote Folgore da San Geminiano:

" . . . tender damsels with young men and youths
Shall kiss together on the cheeks and mouths
And every day be glad with joyful love."

And as for that, of course, humble anchorite and monk, abbess and nun, cardinal and pope, and all the happy throng shepherded in their naive embraces by angels with shining wings!

More reticent in color is the Nativity (Fig. 3) in the collection of Mr. Grenville L. Winthrop of New York. The Virgin's blue mantle and crimson gown, Saint Joseph's pink tunic and orange-yellow cloak, the trailing rose-colored draperies of the angel, are the only passages of strong color, but their quality is enhanced by their sombre background, the olive, browns and greens of the hillside, the grayish violet and brown of the thatched shed. Behind the stabled animals is a valuable accent of black, a note which gives vitality to the delicacy of the general color scheme. The composition is developed with considerable originality, although the separate parts are thoroughly familiar. The landscape illustrates a mannerism much in favor with Giovanni, who gives a feeling of depth to his backgrounds by representing the cultivated fields as rectangular areas seen in perspective, their diamond shapes accentuated by the narrow paths surrounding them. In the drawing of the supports and cross-beams of the shed the artist shows glimmerings of further interest in perspective. The Virgin, too, is less schematic than usual and suggests Florentine prototypes. Mr. Winthrop's picture, which measures 11 inches by 9½ inches, is a charming example of Giovanni's mature work.

MATTEO CIVITALE · BY WILHELM R. VALENTINER

TO the uncritical friend of art the superiority of primitive works compared with works of later periods lies in their sincerity and directness of expression. If we look more closely, this impression of the simple and straightforward character of the early artists will hold in only a few cases. We must differentiate between the effects which the story produces and those of the art medium through which the artist saw it (what we may call the icono-



FIG. 1. MATTEO CIVITALE: FAITH.
Bargello, Florence.



FIG. 2. MATTEO CIVITALE: MADONNA DELLA TOSSE.
Church of the Trinity, Lucca.

graphical and technical tradition). We have to consider besides that which has been added by the artist's personality. Thus we may easily deceive ourselves in mistaking the nature of the story and of the art medium for the spirit of the artist's personality. For the stories of Christ and the Madonna, the constant themes of early art, if comprehended in the simple religious sense in which they are told in the Bible, seem to point in the direction of an art full of touching humanity. Also the tradition which the artist had to follow was so strong and splendid that it appeals to us unaided by his individuality, as, for instance, in Byzantine art.

It cannot be denied, however, that in the works of the Renaissance it is after all the character of the painter which is predominant, not the character of the story which he tells. No one now seriously believes that it is the pure spirit of Christian religion which gives character to the works of masters like Andrea del Sarto, Leonardo, or Raphael. Even such an artist as Botticelli, with all his intensity and passion, does not seem to come very near to the simplicity of Biblical Christianity. His nature and the natures of his companions were composed of too complicated elements to become reflections, in their expression, of a religion which was founded to impress the masses with fundamental principles of morality. According to the Christian idea we should expect to find in the representations of the Madonna, for example, expression of pureness of heart, of spirituality and noble resignation to a higher will. As a matter of fact we cannot find these particular qualities in works of art more frequently than we can in real life, as the artist cannot give out more of them than are in him. And why should these qualities have been found more frequently in earlier periods than now? Besides, these traits which are necessary for the representation of the Madonna are especially rare, as they require a nature not only very sincere, but, at the same time, almost feminine, so as to be able to identify itself with the sacrificing devotion of the mother.

Matteo Civitale, an artist too little known, is one of the few among the Renaissance sculptors whose nature seems to correspond completely with the Christian idea, adding to it (and this could not otherwise than be expected of an artist of the Italian Renaissance) a high sense of beauty.

It is characteristic that the master of this deep and simple religious feeling did not live in the main city of art development—

in Florence, but in the provinces—at Lucca. Big cities seldom produce characters of simple strong minds. Matteo Civitale's works have not the refinement of some of the contemporary Florentines like Rossellino and Desiderio. The hands of his figures are full and strongly built, like those of country people, not elongated and nervous to the fingertips like those of his Florentine fellow sculptors. No sparkle in the corner of the eye suggests worldliness. The eyelids of Civitale's Madonnas are dropping, as if to close out all but the spiritual world. The hair is not artfully arranged in thin individual plaits as in Rossellino's work, but surrounds a broad forehead with thick, flowing curls. The lips are not thin and delicate but full, perhaps rather protruding.

Goodness is a main characteristic of Matteo's female type. It becomes mere good nature in the men, who express less well his high abilities. The classical simplicity of their figures, expressed in a broad style of beautifully flowing draperies, gives them, however, a certain dignity which does not lack attraction.

Matteo's finest works in Italy are still to be found in Lucca, with the exception of the beautiful figure of Faith, the marble relief in the Bargello (Fig. 1). Besides this, his fame will always be carried by the two kneeling angels from the Holy Sacraments altar in the Cathedral of Lucca and the Madonna della Tosse (Fig. 2) in the Church of the Trinità there, which André Michel describes well with the words: "l'expression en est si grave, si recueillie, si maternelle et si vrai qu'elle mérite de prendre rang parmi les plus émouvants chefs-d'œuvres; simple paysanne pareille à celles qui venaient implorer de la Vierge la guérison de leurs enfants malades, elle est belle du rayonnement de sa tendresse concentrée et pensive."

Matteo had also a fine sense of decoration and of architecture. This is seen in the pulpit of the cathedral of Lucca and in the small tempietto built for a holy painting of Christ in the same place, which show work of finest proportion and exquisite execution of detail. Nor did he lack the characteristic interest of the Renaissance artists in other fields of art outside of their own line. He helped to fortify his own city and build a bridge over the Sperchio. He was skilled in the art of printing and seems to have been one of the first publishers in Lucca, together with his brother.

If one remembers also that he made three fine tombs in Lucca and received in his later life a few orders from other cities, especially



FIG. 3. MATTEO CIVITALE: THE ANGEL OF THE ANNUNCIATION.
Metropolitan Museum, New York.



FIG. 4. MATTEO CIVITALE: THE VIRGIN (PART OF THE GROUP, FIG. 6).
Property of Messrs. Duveen, New York.

from Genoa, where he helped to decorate the chapel of Saint John the Baptist in the cathedral, we have given the main facts of his life. This seems to have been spent in a quiet, homelike way—he married twice and had six children—in his native town.

Those who are interested in more detailed accounts may be referred to the publication of Dr. Bode (*Denkmäler der Renaissance Sculptur*), who has done more for the study of the Renaissance sculptors than anyone else, and to Charles Yriarte, who has devoted a book to Civitale's works. Dr. Bode was also the first to give the right name to two of the works by this artist owned in this country, which had been attributed incorrectly. When he published his first study he said: "None of the important works by the artist have left Italy except a small terracotta sketch now in Berlin and a marble frieze in the South Kensington Museum." The three works which have come to this country within the last few years are more important and equal to the best sculptures by the artist in Italy. They are all executed in terracotta, which may have been a reason why Civitale's hand was not recognized in them at first, as all his famous works are in marble.

The Madonna adoring the Child in Mrs. Gardner's collection is as yet unattributed, while the Nativity in New York has been given to Francesco Laurana. If the Angel of the Annunciation in the Metropolitan Museum has not as yet been questioned as a work by Matteo Civitale, it is probably only because the artist is not known well enough to justify the trouble of sceptical critics.

The Angel of the Annunciation (Fig. 3) is, next to the Nativity by Antonio Rossellino, the most beautiful of all the Renaissance sculptures in the Museum. It is an angel of the type we dream of in our childhood, an innocent, childlike being combining in his features sweetness and dignity, protection and calm, a graceful figure full of unpretentious beauty, with rosy cheeks, golden hair, flowing garments; with sympathy expressed in the line of inclination of the head. He seems to take upon his own shoulders the burden of the message which he brings.

One would like to know how the Virgin, who completed the composition, composed with the position of the angel. The rhythm of lines which is now directed to one side only and is somewhat broken where the large wings are missing, must have been of exquisite harmony, especially in the original position of the group in a niche.

We are aided in our reconstruction by the remarkable work of Donatello in St. Croce in Florence, under whose influence Civitale must have worked. The round-faced type of angel as well as the general feeling reminds one of the great master, although the tragic character of Donatello's group seems to be replaced by tenderness and kind devotion due to the milder nature of the younger artist.

The relation to Donatello points to an early date in Matteo's career, and the similarity in style to that of the angels from the Sacraments altar in Lucca (1473) confirms the dating in a period when the artist was in close connection as yet with the Florentine masters, especially with Antonio Rossellino, from whose art these types of angels are derived.

The group of the Madonna adoring her Child in Mrs. Gardner's possession (Fig. 5), however, must be somewhat later, as it shows the nearest relation to the Madonna della Tosse (1480). It is the time of the highest achievements of the artist, when his art was freed from outside influences and still preserved the religious enthusiasm of his youth. The work is hardly inferior to this masterpiece of the artist. Like the Madonna della Tosse it gains direct impressiveness through the human sentiment which speaks in the child language without transcription, language more natural and primitive than we should think possible in an art of such high technical skill. Already in a representation of the motive which differs from the usual scheme, the artist shows his desire to intensify the human side of the story. The Virgin adoring her child was a motive frequently depicted by the early masters, but none had ever thought of giving the child an active part in the scene.

The idea of the kneeling and praying child in place of the reposing one connects mother and child in a figurative as well as in a formal sense and finishes the composition in which Joseph is no longer needed. However incredible the response of the newly born child seems to be, there is something charming in the aspect of the nude awkward babe in all his helplessness filled with desires which only the mother can understand. Or was it the artist's idea to show how the Virgin taught the Child to pray? Or had he observed how children unconsciously imitate the mother's action? There can be no mistake of the feeling of the mother who stoops transfigured before her child. Hers is the happiness which only self sacrifice and renegation give. In giving herself up she receives her sacrifice back in the



Fig. 5. MATTEO CIVITALE: MADONNA ADORING HER CHILD.
Collection of Mrs. John Lowell Gardner, Boston, Mass.





Fig. 6. MATTEO CIVITALE: THE NATIVITY.
Collection of Mr. Thomas F. Ryan, New York.

ideal she has created. In this reawakening of herself lies, if we follow the idea of a modern philosopher, the true idealism which gives the radiant light to her face.

In the third work by Matteo in this country, the Nativity (Fig. 6), the artist goes back to the usual theme in which the Child reposes and Joseph is included in the scene. The three figures are now unfortunately separated, the Joseph and the Child being in the collection of Mr. Thomas F. Ryan, while the Virgin (Fig. 4) is owned by Messrs. Duveen. The style of the artist is still more simplified, the lines of the garments are reduced to a still smaller number, in the modeling of the face and hair all unnecessary details are eliminated. If we compare the Virgin with the one in Mrs. Gardner's group we find a younger type with more regular features. The hair which is arranged in a similar fashion in the back is lying closer, less curled; the dress shows the same cut in the neck and the openings below the elbow, but it fits more tightly and the folds are straighter. The evenness of the silhouette reminds one of Laurana and the group had undoubtedly been attributed to him on account of the similarity of the Madonna to some of his female portrait busts. Laurana was, however, in his free composition not as original and fascinating as in his portraits and lacks just that which is the strongest characteristic of Civitale, intensity of feeling. It is not impossible that Matteo, in his tendency to classical simplicity in later years, was influenced by the earlier artist. Another clue in this direction is given by the model of the Joseph, which is the same as one of the prophets by Matteo in the chapel of San Giovanni Battista in the Cathedral in Genoa. The work was therefore most probably executed about 1490, when the artist was engaged for this chapel. Recent researches seem to make it certain that Laurana had also been working for the decoration of this building, together with his supposed teacher, Domenico Gaggini. Although Laurana was there probably several decades before Matteo began his activity, and at this period spent most of his time in France, it is quite possible that Matteo may have come either in direct contact with his predecessor or in an indirect relation with him through his works.

It is interesting to compare this beautiful work with the similar composition by Rossellino in the Metropolitan Museum. The Florentine artist executed his figures in two-thirds life size, which, in itself, gives prettiness to the work; while Matteo selected a scale

somewhat more than life size, adding something of monumentality to the group. The Child of Rossellino's is a delicate, helpless creature, while Matteo's baby is well fed, with a kind smile and large astonished eyes. The Joseph of the Florentine group is undoubtedly a more interesting type than the peaceful and almost weak-looking Joseph of Matteo's. It is one of these splendid types of old men for which the Florentine school has been famous since Donatello's prophets on the façade of the Duomo.

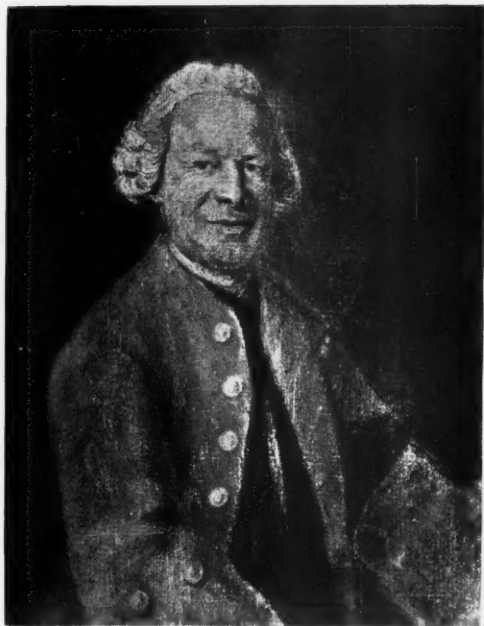
When it comes to the Madonnas it is difficult to say to which we shall give the preference. The purity, charm, and delicacy of the Rossellino Madonna has hardly been surpassed in the wonderful series of Madonnas of Florentine sculpture. In depth and sincerity of feeling Civitale's Virgin, on the other hand, cannot be equaled. She is more maternal, more devoted than her Florentine sister, though without her exquisite beauty. Comparisons, however, if we have to do with really great works, are of use only in description. The real enjoyment of a work of art comes from some, often indefinable, inherent quality of the work itself, which draws from us the word incomparable.

NOTES ON A DRAWING BY COCHIN AND ON TWO BY PERRONEAU · BY A. E. GALLATIN

I

OF great interest is the crayon drawing of Voltaire and Madame Denis (his niece) by Cochin, which is here reproduced for the first time. It was given by Voltaire to neighbors of his residing at Pregny, near his own estate at Ferney, in the environs of Geneva; it is now in the New York Historical Society, having been presented by descendants of these neighbors. This drawing is executed in black crayon, with touches of red pastel on the two faces, and measures $4\frac{1}{2}$ inches in height by $6\frac{1}{2}$ inches in width (Fig. 3).

Charles Nicholas Cochin, *fls* (1715-1790), the famous French engraver of the eighteenth century, also won much renown as an artist in crayons. In Bryan's Dictionary of Painters and Engravers we read of him that "there were, moreover, but few celebrities of the period in France whose portraits he did not draw in pencil or in crayon, with much skilful delineation of character." This Cochin, the most renowned of his name, should not be confused with a num-



Figs. 1 and 2. J. B. PERRONEAU: ABRAHAM DE GALLATIN AND HIS WIFE.
Historical Society, New York.



Fig. 3. CHARLES NICHOLAS COCHIN: VOLTAIRE AND MADAME DENIS.
Historical Society, New York.



ber of other artists of the same surname, including his father, grandfather and great-uncles. Charles Nicholas Cochin, *fils* , is an artist held in the highest esteem by the connoisseur of French eighteenth century drawings, and additional importance attaches to a portrait by him when it is of so distinguished a subject as Voltaire. Several of his water-colors are in the Louvre.

II

The neighbors of Voltaire spoken of above, to whom he presented his portrait, were Abraham de Gallatin (1706-1791) and his wife, who are the subjects of the two drawings by Perroneau, which are also reproduced here for the first time. As is the case with the Cochin drawing, they are the property of the New York Historical Society (Figs. 1 and 2).

The work of Jean Baptiste Perroneau (1715?-1783), the rival of La Tour, needs but little comment; his crayon portraits in the Louvre are very well known. J. J. Foster, in his "French Art from Watteau to Prud'hon," says that "his talent is more delicate [than La Tour's], with a finer touch. . . . Has now a recognition of late years which places him in a high position amongst the French artists of his century." As regards the subjects of his drawings, it may be mentioned that de Gallatin was a member of the Council of Two Hundred in Geneva and that he was the grandfather of Albert Gallatin (1761-1849), the American statesman and diplomat.

The portrait of de Gallatin is in pastel and measures $7\frac{3}{4}$ inches in height by $5\frac{3}{4}$ inches in width. His coat is a faded gray-blue, with brass buttons. Under his arm is a black hat; the wig is gray, the waistcoat black, the background a reddish color. The portrait of his wife is drawn in black crayon, containing a little red pastel on the face; it is of the same size as the other drawing.

TWO WHOLE LENGTH ENGLISH PORTRAITS IN THE FRICK COLLECTION · BY W. ROBERTS

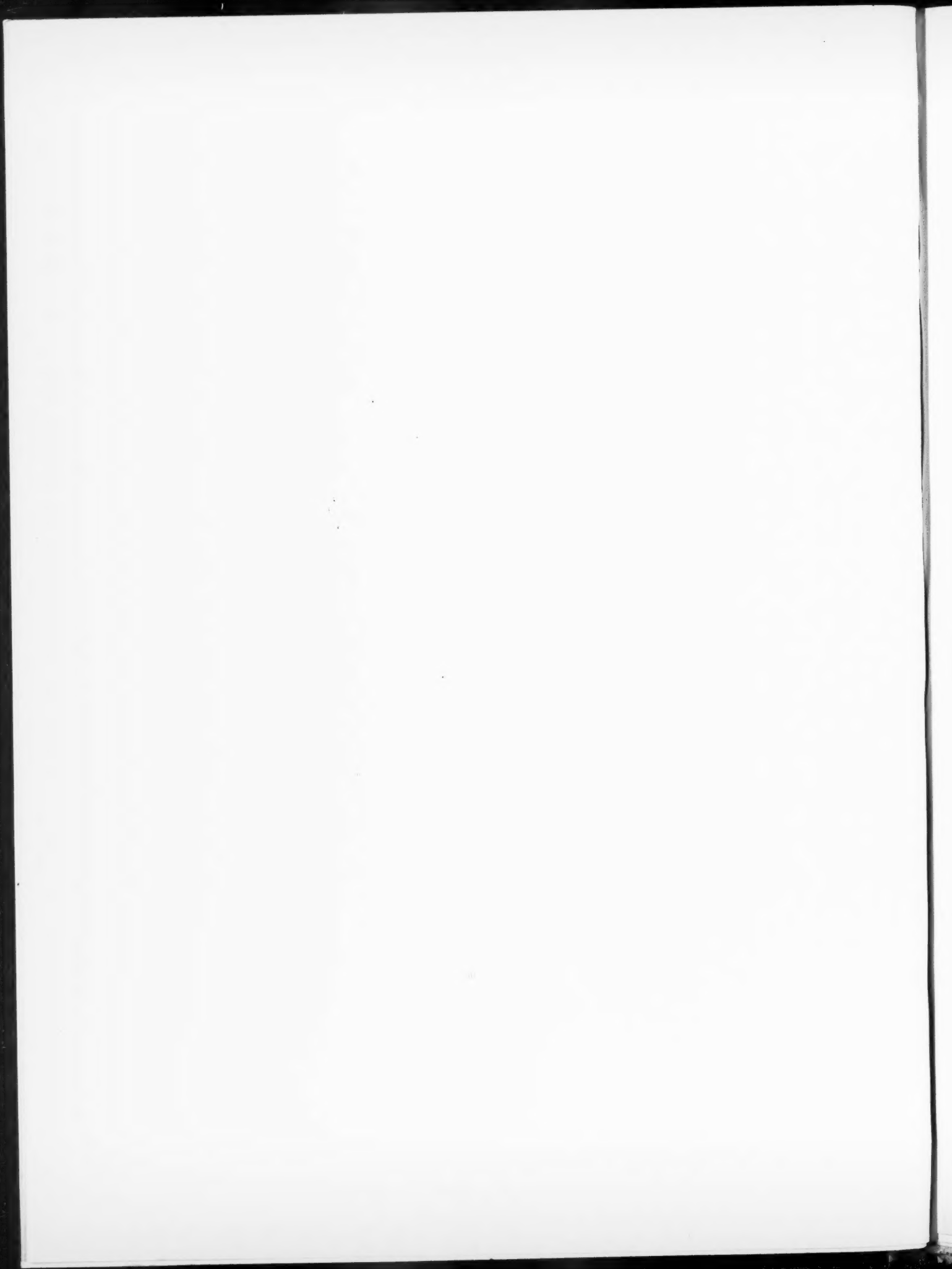
AMONG the many fine pictures in Mr. H. C. Frick's collection are two imposing whole lengths which stand out in strong relief as representative examples of two of the three great founders of the Early English school of portrait painters—Thomas Gainsborough's Hon. Frances Duncombe (Mrs. Bowater) and George Romney's Lady Milnes (Figs. 1 and 2). Both are typical examples of the artists when they had reached the height of their fame. The Gainsborough portrait is especially interesting, partly on account of the extraordinary adventures through which it has passed almost unscathed, and partly because it is in itself an instance of the tenacity with which a false name adheres to a picture. To establish the identity of the portrait it is necessary to enter somewhat fully into details.

The Duncombe family was established for centuries in the County of Buckinghamshire, the first mentioned in the Court Rolls of the Manor of Ivinghoe being William Duncombe, *temp.* Henry V, A.D. 1422. The successive heads of the family acquired large estates in the County and contracted various wealthy marriages with members of the titled and untitled aristocracy of Great Britain. Sir Charles Duncombe, M.P., who died in 1711, was Lord Mayor of London in 1708, and his younger brother Anthony married the eldest daughter and co-heir of the Hon. Frederick, second son of the first Lord Cornwallis. The only male issue of this marriage was Anthony Duncombe, who was elevated to the peerage on June 23, 1747, as Lord Feversham of Downton, Co. Wilts. He was married three times, and his only daughter by his second wife, Frances, daughter of Peter Bathurst of Clarendon Park, Wilts, was the Hon. Frances Duncombe who was born on November 12, 1757 (her mother died nine days afterwards); whilst by his third wife, Anne, daughter of Sir Thomas Hailes, Bart., he had an only child Frances (afterwards Countess of Radnor). The Baron died on April 18, 1763, when the title became extinct. His estates were inherited by his two co-heiresses. The Dowager Lady Feversham married secondly as his third wife in July, 1765, William, second Viscount Folkestone (who was created Earl of Radnor, October 31, 1765); and just a year after his father's death, John, second Earl of Radnor, married



Fig. 1. THOMAS GAINSBOROUGH: MRS. BOWATER (ALSO CALLED THE HON. FRANCES DUNCOMBE).

Collection of Mr. Henry C. Frick, New York.



(24 January, 1777) the only child of his step-mother. Thus we have the curious, and very unusual, instance of a man's mother-in-law being also his step-mother. The Countess lived until June, 1795.

Gainsborough painted a number of portraits of the Radnor Duncombe families from 1773 to 1778. One of these portraits is of the Hon. Frances Duncombe in the series of six family portraits (each 30 in. by 25 in.) done for the Earl of Radnor from 1773 to 1776, and for which the Earl paid £250 in September, 1774. These portraits are now at Longford Castle, near Salisbury. The only Gainsborough portrait with which we are now particularly concerned is another and later one of the Hon. Frances Duncombe, a whole length painted for herself about 1777-8. Soon after it was painted she was betrothed to the above-mentioned Jacob, eldest son of the first Earl of Radnor. According to a statement in the fine "Catalogue of pictures in the collection of the Earl of Radnor," 1909, (Vol. II., p. 84,) her fiancé intercepted a letter to her from a Mr. Arabin, and while the family were living together in Grosvenor Street, London, Lord Radnor handed her the letter, saying, "What is the meaning of this; what have I or my son done to you that you should treat us in this manner, Miss Duncombe?" She fainted and was turned out of the house and the engagement broken off, the fiancé consoling himself later on with the step-sister. According to a tradition in the Radnor family, the Hon. Frances Duncombe is said to have lived at one time under the protection of an Elector of one of the German States. However that may have been, it is certain that the Hon. Frances Duncombe did not remain single long after her sister became Countess of Radnor, for in or about the year 1778, she married John, eldest son of Edward Bowater, and from the fact that his wife's settlement was executed, July 30-31, 1778, after their marriage, it seems probable that the wedding was a clandestine one. The marriage must have been an unhappy one, for a letter dated November 5, 1806, from Mr. Bowater to the Earl of Radnor has been preserved which shows that at that time, in spite of his wife's considerable fortune, he was actually in the Fleet Prison, London, for a debt of £600. They were presumably living together at this time, for Mrs. Bowater added a postscript to her husband's letter. Mr. Bowater, who had a residence in the Edgeware Road, London, died at Ramsgate on June 22, 1810. Mrs. Bowater died at her seat, Dalby Hall, in Leicestershire on July 29, 1827.

Hitherto this portrait of the Hon. Frances Duncombe (Mrs. Bowater) has been assigned to "about 1774," but a cursory examination will show that it does not represent a girl of seventeen years of age, but a woman of at least twenty. It is in fact one of the many pictures which Gainsborough painted after he had settled in London, and the whole scheme of the picture is a replica of the magnificent whole length of the Hon. Mrs. Graham, now at Edinburgh and painted in 1775 or perhaps a little later. The fashion of the dress, even to the Elizabethan lace collar, is identical, the hair is dressed high and in the fashion which went out with the last years of the "seventies." The one slight difference is in the shape of the hat, which, however, is in each case trimmed with white pearls and adorned with white plumes. If in such matters one may venture on a guess, this is probably the as yet unidentified whole-length portrait of a lady which Gainsborough exhibited at the Royal Academy of 1777, No. 133. It is certain that the portrait dates from about that year. In quality, and in what may be described as melody of color, it forms a splendid pendant to the portrait of the Hon. Mrs. Graham, and even more than that portrait does it impress one with the delicious sense of movement and open-air vitality. There is the suggestion of "posing" in Mrs. Graham's portrait which is entirely absent from that of the Hon. Frances Duncombe.

No one approached Gainsborough in delineating the outward and visible signs of the essentials of the English aristocracy—the *hauteur*, the grace, the self-possession and the refinement found in no other race of women at that period. Opinions will differ as to whether the Hon. Miss Duncombe was a beautiful woman or not, but there can be no two opinions as to the beauty and artistic unity of the portrait as a work of art. It might be taken, along with the same artist's portrait of the Hon. Mrs. Graham, the group of Mr. and Mrs. Hallett, and one or two others, as a convincing proof that Gainsborough was the greatest of our three great portrait painters—and, also, that he was unexcelled in his landscape backgrounds. Gainsborough's passion for blue is especially noteworthy in this picture, for the dress is as blue as that of his early triumph, "The Blue Boy." Neither the portrait nor the background has the appearance of being built-up: both seem to have been thrown upon the canvas by the wave of a magician's wand. "Gainsborough's hand," as Ruskin has so finely said, "is as light as the sweep of a cloud, as swift as the

flash of a sunbeam," and "his masses are as broad as the first division in heaven of light from darkness." The scheme of this fine portrait is admirably seen in the accompanying illustration, but the luminous quality of Gainsborough's work can never be reproduced either by photography or by the most brilliant copyist.

The unhappiness which seems to have dogged the steps of the Hon. Frances Duncombe during her life was followed after her death by a series of misfortunes which attached themselves to her portrait. In 1788 a partition of the Feversham estate was arranged between the husbands of the two heiresses, when Dalby Hall was allotted to Mr. and Mrs. Bowater. As already stated, Mrs. Bowater lived here till her death in 1827, after which the Dalby Hall estate passed into the possession of a descendant of Lord Feversham's sister Anne, who married John Sawyer of Heywood, Berks, the Rev. William George Sawyer, who died on May 15, 1871, when the contents of the residence were sold by auction.

The Gainsborough portrait never left the house since it had first entered it. It hung there on the staircase, partly apparently as a convenient target for missiles of various descriptions. Fortunately the aim was always bad, for but little damage was done to the canvas and none at all to the portrait itself. At the time of the sale it was in a dilapidated state, and was purchased by two or three brokers for about £6. The late Henry Graves of Pall Mall bought it a few days afterwards for £150 (or, according to another account, £300) and almost immediately sold it for £1,000 to the seventh Earl of Chesterfield. Lord Chesterfield, however, died on December 1, 1871, before the bargain was completed, and in 1872 Mr. Graves sold the picture for £1,500 to Baron Lionel de Rothschild, who exhibited it at the Old Masters, Burlington House, in 1873, No. 120, as a "Portrait of a Lady in a Blue Dress," and in the present writer's copy of the Catalogue a contemporary critic has penciled the remark, "Very fine but not equal to Lord Templemore's blue lady." The story of the sale of the picture at Dalby Hall, and of its sale to Mr. Graves forms one of the romances of art; it is told at considerable length, and with some amount of exaggeration, in W. P. Frith's "Autobiography and Reminiscences," 1888, in the chapter entitled "A Strange Purchase."

About twelve years ago the picture was acquired by the late Mr. Charles J. Wertheimer, and for a time hung in Mr. J. P.

Morgan's house at Prince's Gate, London, but it was never actually in his possession. Even now a sort of fatality seems to dog it, for, for many years, and in spite of repeated corrections, it has been described in various books as a portrait of the Hon. Anne Duncombe (afterwards Countess of Radnor), and as such it was recently exhibited in New York. I can only pray that I may not be again called upon to correct a mistake which ought never to have been made! Yet still another misadventure has to be recorded in connection with this portrait. Robert Graves, A.R.A., began a line-engraving of the picture, but died in February, 1875, and it was finished by James Stephenson in April, 1875; an illustration of this half-finished plate is given in *The Printseller* of September, 1903. It was again engraved by J. Scott, and has frequently been reproduced in books on Gainsborough. It was exhibited at Messrs. Agnew's Galleries in 1902, at Burlington House once more in 1907, and at Berlin in 1908, and in each case under its wrong name.

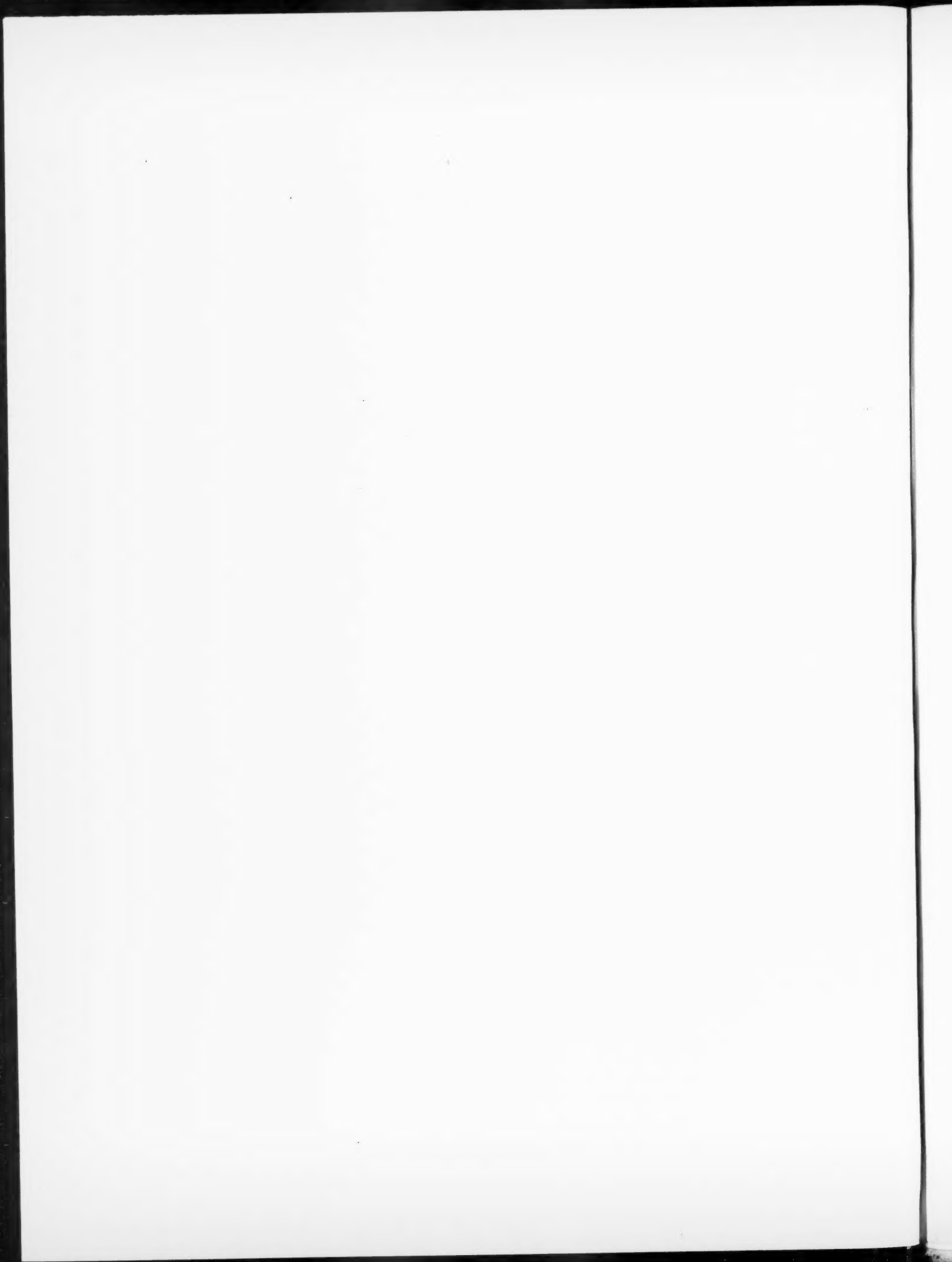
In sharp contrast to the somewhat chilly beauty and dignity of the Hon. Frances Duncombe is the human touch of Romney's Mrs. (afterwards Lady) Milnes. All Romney's whole-lengths are essentially human. Those of Reynolds are often stagey or theatrical, and Gainsborough usually endowed with a dignity which, if absolutely true to life must have rendered the original sitters very trying people in real life—a little too angelic and superior for the slings and arrows of mundane existence. Romney's ladies on the other hand are always women who walked with men and found earth an eminently agreeable place to live in.

Though somewhat conventional in treatment, there is in the face and attitude a subtlety and charm which place it above the average of Romney's whole-lengths. The graceful sweep of the plain brown satin dress, relieved by the white puff sleeves, and the coquettish pose of the large black hat adorned with waving plumes of white ostrich feathers, constitute a decorative ensemble of the highest order and attraction. A veritable Lady Clara Vere de Vere in rank, dignity, "in glowing health and with boundless wealth," yet in his magic art we feel that Mrs. Milnes was above and beyond all a really human woman.

In the matter of lineage none of the women immortalized by Romney and his contemporaries could show a more venerable ancestry. She was a Bentinck of the ancient nobility of the Duchy of



Fig. 2. GEORGE ROMNEY: LADY MILNES.
Collection of Mr. Henry C. Frick, New York.



Guelder; a knight of the name is known to have possessed the Castle of Benting or Bentinck, near Gorssel between Oeventer and Zutphen, early in the fourteenth century. For many generations the family held a high position in Holland. A younger son, Hans William Bentinck was page of honor and subsequently adviser of William Prince of Orange, accompanied him to England after the accession of that prince to the English throne, and was created Earl of Portland in April, 1689. The Earl's eldest son of his second wife had residences both in England and Holland, one of which, Terrington St. Clements, Norfolk, was inherited by his own son John Albert Bentinck (1737-1775). The latter was a Captain in the Royal Navy, and a Count of the Empire; he married, in 1763, Renira, daughter of John Baron de Tuyll de Serooskerken.

The younger daughter, Charlotte Frances Bentinck, the subject of Romney's whole-length, was born in 1767 or 1768, and was married on November 13, 1785, to Robert Shore Milnes, son of John Milnes, J.P. and D.L., of Wakefield, a member of an old English family which had long been established in Derbyshire and Yorkshire. Robert Thore Milnes was born in 1747, and became an officer in the Royal Regiment of Horse Guards (Blue); in 1795 he was appointed Governor of Martinique. In June, 1798, through the influence of his wife's kinsman, the Duke of Portland, he was appointed Lieutenant-Governor, Lower Canada, but he was not popular personally in the Colony—"an easy, well-meaning man with talents scarcely above mediocrity, of no self-confidence whatever, and consequently easily influenced by the irresponsibilities about him" (Kingsford's "History of Canada"). He was created a Baronet March 21, 1801, and returned to England in August, 1805. He was granted two pensions on the English List in 1809, the first for £445, and the second for £557; his wife was in the same year granted a pension of £155, which continued after her husband's death. Sir Robert S. Milnes, who died on December 2, 1837, had five children, but his only surviving son died unmarried in 1841, when the title became extinct. Lady Milnes died at Tunbridge Wells on July 22, 1850, aged 82. Romney was probably indebted to his old friend and enthusiastic "trumpteer" Richard Cumberland, the dramatist, for introductions to the Milnes and Bentinck families. But Robert Shore Milnes was a patron of Romney in 1780, and it is curious to note that his town address at this time was that of his future mother-in-law, "at Mrs.

Bentinck's, Priory Gardens." During the next few years Romney painted various members of the Bentinck-Milnes families—not only Mrs. (Lady) Milnes's mother, Mrs. Renira Bentinck, but also her eldest brother, Captain (afterwards Vice-Admiral) William Bentinck. At about the time of her marriage in 1785 Mrs. Milnes sat to Romney for a half-length, of which two copies were also done. Most of the Bentinck-Milnes portraits by Romney were inherited by Charles Aldenburgh Bentinck, third son of the above-named Captain William Bentinck, and now belong to Mr. Henry Aldenburgh Bentinck. They are among the most beautiful of Romney's portraits still remaining in the possession of the family for whom they were originally painted. Colored reproductions of Mrs. Bentinck and the two earlier portraits of Sir Robert and Lady Milnes appeared in *The Connoisseur* of July and August, 1910.¹

¹ On May 4, 1788, as recorded in Romney's Ledger, the artist began two whole-lengths of Robert Shore Milnes and his wife. These were finished and sent to Wakefield on August 16, 1792, and were "paid for in full, 200 guineas, and interested draft at two months, May 12, 1796," the delay in payment being probably due to Mr. Milnes' absence from England. These two portraits were inherited by a collateral descendant, Monckton Milnes (Lord Houghton), the distinguished littérateur, and from him passed to his son, the Earl of Crewe. They remained entirely hidden at the Milnes' seat in Yorkshire until 1867, when both were lent to the South Kensington Portrait Loan Exhibition, and again appeared at Leeds in 1868. The Lady Milnes was lent to Burlington House in 1891, to the Grafton Gallery exhibition of "Fair Women" in 1894; it was again seen at Messrs. Colnaghi's in 1898, at the Romney Exhibition at the Grafton Gallery in 1900, and at Messrs. Agnew's in 1904. A fine mezzotint was engraved by H. S. Bridgwater in 1900. Since then the Earl of Crewe was induced to part with the portrait, which passed into Mr. Frick's collection and was exhibited at Boston in 1910 and New York this present year.

It is not difficult to detect a trace of pathos even in the beautiful and kindly face of Lady Milnes. We know little or nothing of her social life; she is rarely mentioned in contemporary memoirs. Her husband was not rich, his pension was a small one, so that they must have lived in considerable retirement. Lady Milnes experienced many sorrows; her third son died in 1813 of the wounds he received in the action with the American Army in Upper Canada, her second son was killed at Waterloo, whilst her eldest son died about four years after his father. Living for three-quarters of a century after she was painted by Romney, she must have been one of the last of his sitters. There is a much later portrait of her in Empire dress, but by an unknown artist, in the family collection of pictures at Welbeck Abbey.

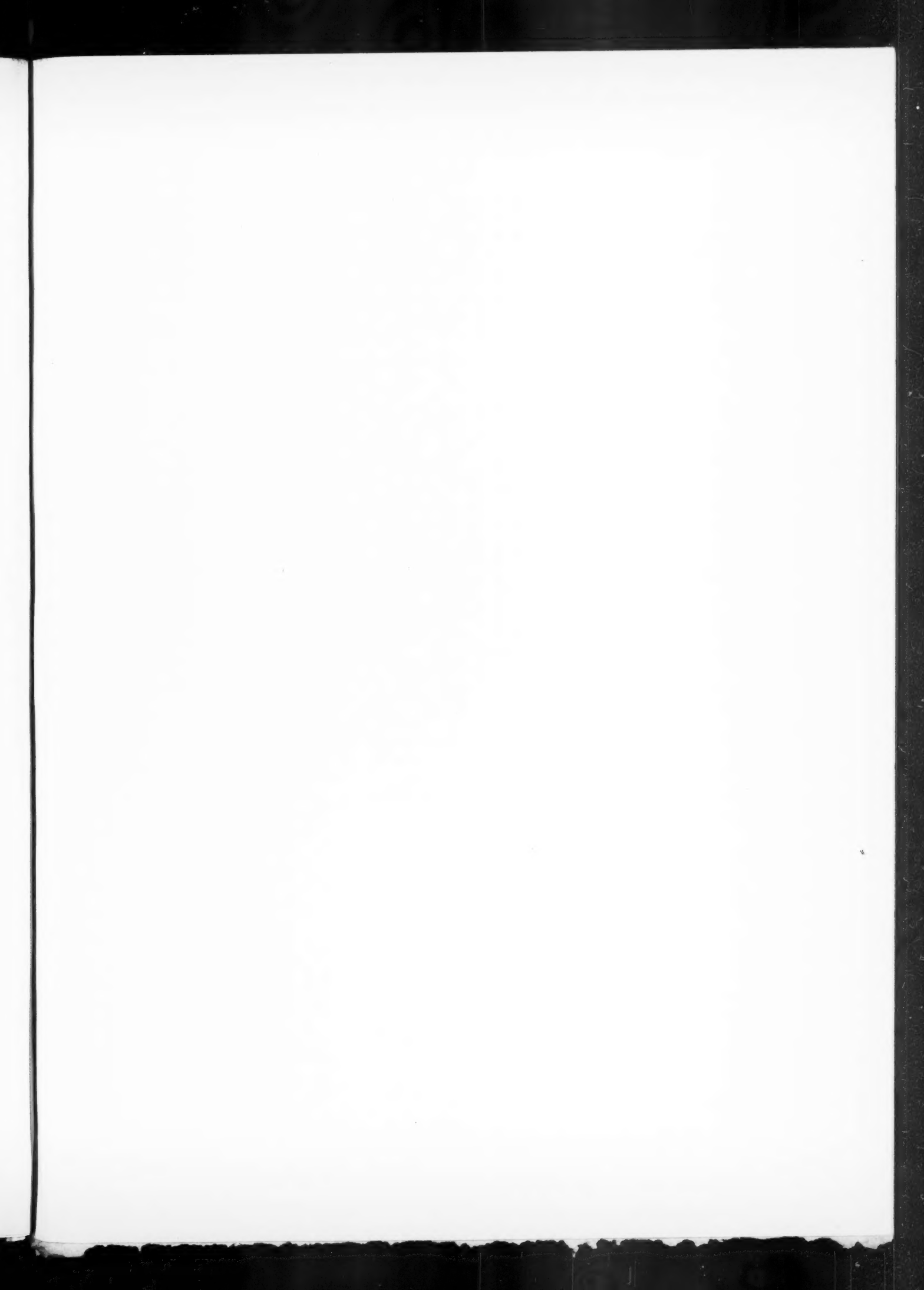




Fig. 1. HOUDON: MADAME HOUDON.
Collection of Mr. J. Pierpont Morgan, New York.

WORKS OF HOUDON IN AMERICA: I—THE POR-
TRAIT BUSTS OF HIS WIFE AND CHILDREN · BY
PAUL VITRY

THERE is no French sculptor whose work is more popular in the United States than that of Houdon. The reason for this popularity is a simple one. Houdon was the first French sculptor to come to the young republic.

The great marble statue of George Washington which the State of Virginia ordered of him, a statue which stands in the Capitol of Richmond in the place for which it was intended, is a masterpiece of the highest rank. It would be worth while to study it closely and trace its reproductions, for it has been much reproduced. It would also be desirable to search in public institutions and private collections for the portrait busts or statues of eminent Americans which accompanied or followed the statue of Washington across the sea. (I intend to devote myself to this study and should gratefully appreciate any information or documents concerning such works of Houdon.) But the reputation of the French sculptor is also upheld in America by a series of works of a more intimate nature, which come close to his own life, and which, although less known and appreciated by lovers of art during his lifetime and in the following century, are, to the art amateurs of to-day, his most exquisite and choicest works, his true masterpieces.

As a result of the inevitable flow of the most precious art works of the Old World towards American collections the latter find themselves to-day in possession of an almost complete series of the portraits Houdon, in the quiet of his studio or of his home, made of his loved ones, his wife and children. It is this series to which we wish to call attention now.

It was shortly after his return from America that Houdon married a young girl named Marie-Ange Cécile Langlois, who must have been scarcely twenty years old, since the public registers describe her as "minor daughter of Jean Langlois, engaged in the King's business." We do not know the exact circumstances of her family, but may assume that the future Madame Houdon received a careful education. She certainly knew the English language and she published later a translation of "Belmour," a novel by Mrs. Dymmer. We also know that throughout the life and career of her

husband and particularly in the troublous time of the Revolution, she played an important part, and was often able to render him great service by her presence of mind, her calmness and intelligence.

We have described elsewhere¹ the rôle Madame Houdon played in her husband's life, and followed the vicissitudes of the original plaster cast of the bust which he doubtless made of her during the early days of their marriage, and which we assume to be the one which was exhibited at the Salon of 1787 and placed in the Louvre in 1909. We are certain that it comes from Houdon's own family through the estate of his youngest daughter, but we pointed out at the time that there was a terra-cotta replica of it in another branch of the family, that of Houdon's eldest daughter, who became Madame Henri Duval. Some four or five years ago, this terra-cotta bust became the property of Mr. Pierpont Morgan and is to be found to-day in the drawing-room of his New York house where I recently had the pleasure of studying it again, thanks to the kindness of the great collector's widow (Fig. 1).

This terra-cotta, mounted on a piédouche of gray marble, and bearing no signature, measures, not including the piédouche, about 38 cm. in height; it therefore is distinctly smaller than the Louvre plaster cast, not only on account of the contraction caused by the baking of the clay, but also because, in the process of putting in details which were certainly executed on the mould obtained directly from the original plaster cast, Houdon, for some reason, has cut down the chest, thus reducing its importance, perhaps as a question of propriety, since the original model shows the bosom uncovered, or because, as a matter of technique, there was danger that this beautiful part might lose some of its beauty in the baking process. This copy is no ordinary cast, but it is given an incomparable value by the high quality of the retouches executed with the chisel, and certainly by the artist himself, which accentuated certain details, restored the vivacity of the eyes and of the wonderful smile, brought out the character of the hair, and the delicate and "telling" modeling of the flesh.

Under this slightly reduced form, which may be truer to life, the work is perhaps less striking and has less exuberance of life than the Louvre example, but it offers a certain intimate quality, a

¹ Houdon portraitiste de sa femme et de ses enfants.

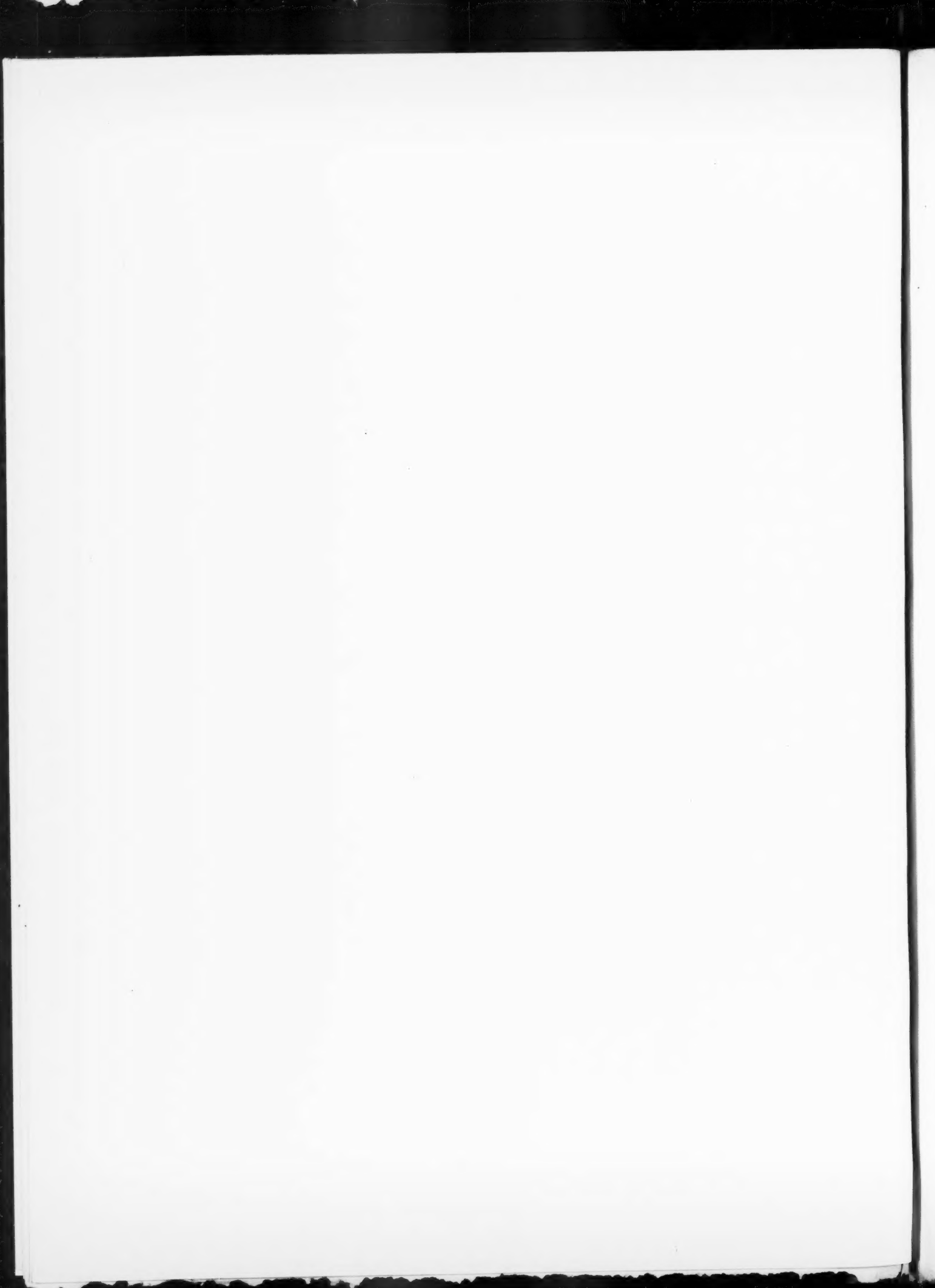


Fig. 2. HOUDON: SABINE HOUDON.
Marble bust in the collection of Judge Gary, New York.





Fig. 3. HOUDON: CLAUDINE HOUDON.
Collection of Mrs. Philip Lydig, New York.



delicacy of execution and a charm of general effect which are truly unique.

Houdon was married, July 1, 1786. His eldest daughter, Sabine, was born in the spring of 1787, and it was during the following winter that he modeled his first bust of her. It was not his first attempt in child portraiture, for as early as 1775 he had exhibited at the Salon the bust of a child of the Viscount of Noailles, and two years later the exquisite busts of the Brongniart children. But he certainly never put into the presentment of a child more tenderness and more exquisite charm than he did into this likeness of his first-born. Besides, he took the child at a period of its life very rarely selected by artists for expression in a permanent and noble material like marble. He himself emphasized this unusualness and peculiarity by the very mention which he made of the bust in the catalogue of the Salon of 1789 where we read under Number 246—*Head of a child ten months old. Marble. Small scale.*

As, on the other hand, the little girl, with her great big round baby's head, firm cheeks and straight hair, looked rather more like a boy than a girl, the inscription on the back of the marble reads: *Sabinet Houdon*, with the date 1788. This playful "Sabinet" instead of "Sabine" is an intimate touch which reveals the father. It was this bust which remained in Houdon's hands and became the property of Sabine, either at the time of her marriage or at the death of her father in 1828. We have noted that in 1805 she married a literary man named Henri Duval. It was in the possession of one of her grandsons, Henri Perron, that the bust was found, less than ten years ago, through the intelligently directed curiosity of M. Jacques Doucet. All know what a success this unexpected work of art obtained in the midst of the highly sophisticated collection of the Parisian art lover, and the large price it brought at the sale of his collection in 1912. It holds a place of honor to-day in the drawing-room of Judge Gary, of New York. The little marble is mounted on a rather simple piédouche of dark-blue marble similar to the one usually found under the busts of Houdon which were not intended for sale or for great personages; the total height is 34 cm. It is an exquisite bit of sculpture in which the artist has reproduced with rare felicity the soft childish milky flesh, the deep dimples of the little chest, the full cheeks, the saucy little nose, the mouth already so expressive of individuality, and the won-

derfully rendered closely clinging hair, which hardly conceals the carefully studied conformation of the little skull (Fig. 2).

All these purely sculptural qualities, in addition to the qualities of sentiment already noted, justify the extraordinarily high opinion in which this very rare piece of sculpture is held.

When we wrote of it, in 1906, at the time it came to the Doucet Collection, no replicas of it were known, but in Houdon's work absolute uniqueness is uncommon. Especially in the bust of his family, for he had three daughters, all whom might well possess, if not duplicates, at least copies, made in different materials. And then one must take into consideration the possibility of copies which Houdon did not scruple to sell to the amateurs of his day.

There was at the sale of the Decourcelle Collection, in 1910, a plaster replica of our bust of little Sabine which bore the red wax seal of Houdon's studio, and, in the Pierpont Morgan collection exhibited at the Metropolitan Museum, there are two terra-cotta busts of children by Houdon mounted on piédouches of dark-blue marble, one of which is a copy of our little bust. It bears, to be sure, neither signature nor mark, but may have possibly been shown, together with its companion bust, at the sale which Houdon himself had in 1795. (In the catalogue we find mention of two busts of children in terra-cotta on piédouches of that kind.) It is also possible that these two little busts, whose exact source is not known to us, were in the possession of one of Houdon's daughters, perhaps the second one, who is the model of the second bust. At any rate, perhaps because they have suffered by overcleaning, they cannot be considered as very good examples.

This second daughter, Anne-Ange, was born the 15th of December, 1788, and Houdon made a bust of her, similar to the Sabine bust, but probably at a slightly more advanced age. We know of no dated copy, but may assume that it is one of the busts of children which were exhibited at the Salon of 1791. Times were hard then, orders were few, Houdon's clients were becoming scattered, and he might well busy himself with such intimate works; and it is quite possible that, owing to the material difficulties under which he labored, the question of expense did not allow him to execute them in marble. In any case, we know this bust of Anne-Ange only in the form of a certain number of plaster casts, one of which, bearing the mark of Houdon's studio, came to the Louvre in

1905 shortly after the bust of Madame Houdon. It came from M. Henri Perron, brother of M. Auguste Perron, whom we have mentioned, and consequently from the grandson of Sabine (Madame Duval). The second terra-cotta of the Pierpont Morgan Collection is identical, though a little smaller, with the bust of Anne-Ange in the Louvre. It seems permissible to suppose that it belonged to her. She married Louyer de Villermay, a physician well known under the reign of Louis Philippe. Their son married a Mademoiselle Berthe de Moréal, who took religious vows after his death so that her property was divided among the members of her family. We have recently discovered some pieces coming directly from Houdon's studio, in the collection of the Countess Fournier Sarlovèze, her cousin. This bust of the second daughter, which, although not the best of the series, is nevertheless very lifelike, was followed soon after by the bust of the third daughter, Claudine, born on the 27th of October, 1790. Perhaps this third bust also appeared at the Salon, either in 1791 or 1793. In this case also the child is represented as extremely young, but with this difference in the presentment, that the chest is covered with a little kerchief crossed in front, an arrangement which recalls the soft and enfolding draperies of certain large and more official busts of the artist. The little head, slightly raised and with a certain animation in the eyes and mouth which differentiates it from its predecessors, is equally amusing and lifelike, and it also has a certain little masculine air which accounts for the mistake often made as to the real sex of the child. Of this bust we know of no copy in marble. We have found several terra-cotta ones in different branches of the family of Houdon. M. Jacques Doucet had a plaster copy which came from M. Raoul Perrin, who was on his mother's side a grandson of Claudine Houdon. The latter had married the archæologist Raoul Rochette, and their two daughters married M. Perrin and the engraver Calamatta.

Another copy of the Claudine bust, whose origin we do not know, belonged to the Pierre Decourcelle Collection. Sold in 1910, it now belongs to the collection of Mrs. Lydig (Fig. 3) and figures in the fine catalogue Dr. Valentiner made of that collection.¹

It is difficult to say decisively which of these two plaster casts may be considered as the original.² So far as we are able to re-

¹ No. 50. Said by mistake to represent a young boy.

² The bust of the Doucet Collection was not designated in the catalogue as an original cast.

member they present the same qualities, suppleness of modeling, delicacy and precision of features, and that patina which results from a certain proportion of the coating applied to the plaster having penetrated into it, and given it a quality which art lovers appreciate nowadays as much as the qualities of terra-cotta itself. Both certainly came from Houdon's studio and bear in certain fine retouchings the true mark of the hand of the great sculptor.

SOME EXAMPLES OF SUNG POTTERY RECENTLY ON EXHIBITION IN NEW YORK · BY GARRETT CHATFIELD PIER

TO such as could feel and respond to the reticent beauties of Sung pottery the recent exhibition of the Japan Society must have afforded a thrilling experience.

Perhaps the most noticeable feature of the collection as a whole was the marked feeling for restraint in the color glazes. Here were grouped, as only an Oriental can group colors, the clouded lavenders and moonlight whites of Chün, the imitative streaked and mottled wares of Chien, the mellow cream-white Ting and Tz'u creams, browns or blacks; the tender greens of Korea and their singularly pellucid inspiration, the jade-like *céladons* of China.

In this feeling for subdued though none the less rich color-glazes the Sung potters of Kai-fêng and Hang-chou appear to have been moved by the same subtle appreciation for form as one finds in the superb pictorial productions of a Li Lung-mien, Hui-tsung or Mi Fei. Yet these great Sung artists, inimitable masters of line and rhythm, made comparatively little use of color. The varied shades of scented black *sumi* better suited their vigorous brushes. In the recent exhibition the most striking examples of the pale moonlight-white Chün-yao was the large vase (Fig. 1) and the Chün "Imperial ware."¹ The richest expressions of Imperial Chün were the pair of tall flower-pots and saucers, and a vase of ancient bronze form, all three loaned by S. Yamanaka, Esq. In these last the intermingling colors of the glaze run gamut through every imaginable shade of red and blue; from coral through strawberry to a deep ruddy-purple; from turquoise-blue through lavender to the tender moonlight white, the *yueh-pai* of the Chinese. In

¹ Reproduced in Hamilton Bell's article in this magazine, Vol. I, pp. 189 and 193.



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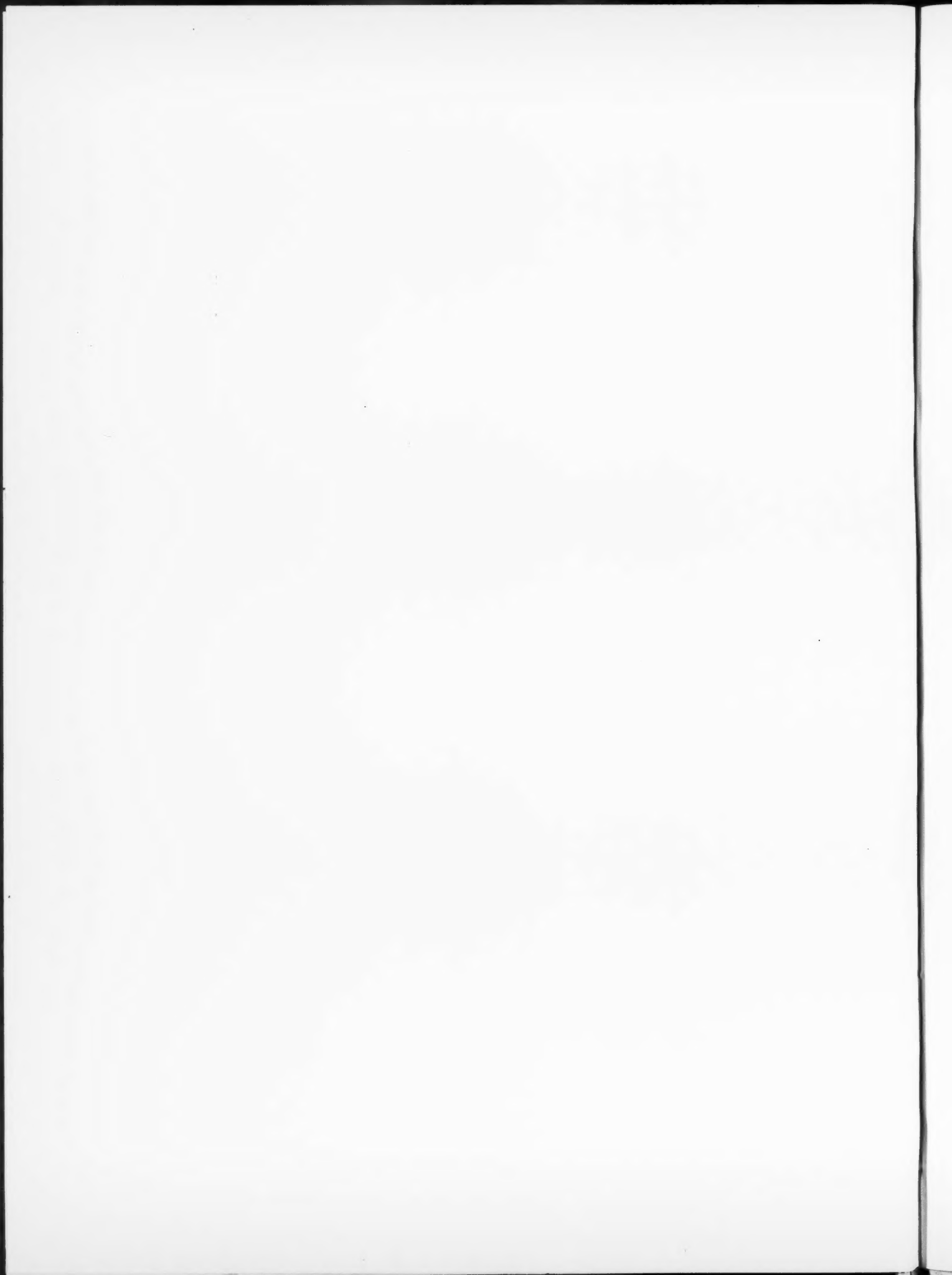


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6

WARE OF THE SUNG DYNASTY.
1. Chün-yao. 2. Kuan-yao. 3. Ting-yao. 6. Chien ware.
From the Samuel T. Peters (1 and 3) and Charles L. Freer (2 and 6) Collections.





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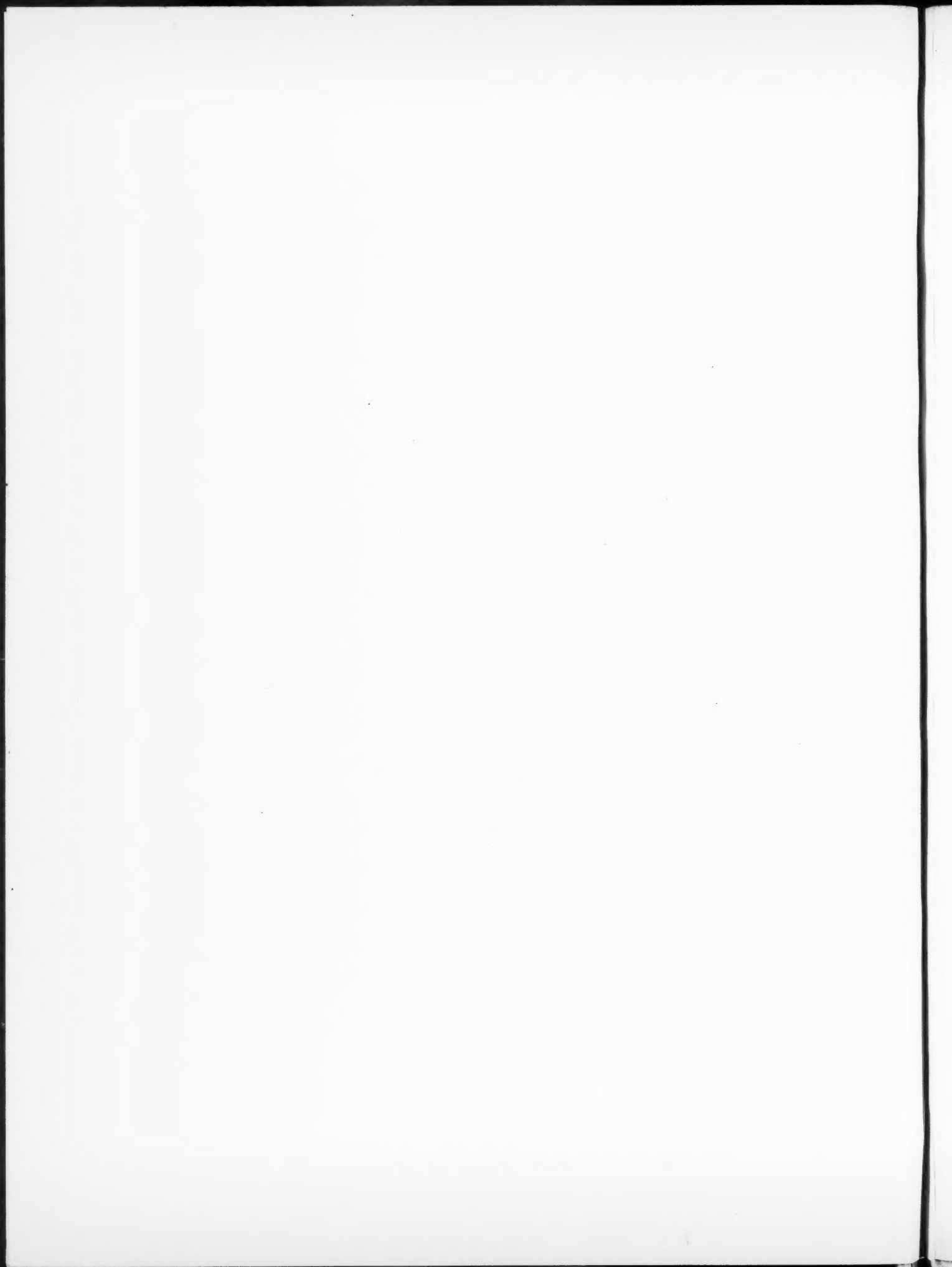


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WARE OF THE SUNG AND YÜAN DYNASTIES.
4. Kian-guan (?) ware. 5. Tz'u-chou-yao. 8. Kuantung ware.
From the collection of Mr. Samuel T. Peters.



nearly all five examples of this richer type of Chün-yao the various colors appear to have bubbled up under the heat of the furnace and to have spread downwards in rich and unctuous streams or "runs" of the most indescribable beauty. It not infrequently happens that a thin line of olive-green surrounds the upper edge of the compact Imperial ware, a happily contrasting shade which but serves to accentuate the warm and varied tones of the intermingling clouds of red, purple and blue which constitutes the glaze proper. This latter note is due to the thinning of the translucent glaze which allows the *pâte* below to become visible. Of the Kuan kilns we have a splendid example in the large vase loaned by the Smithsonian Institution (Freer Collection), illustrated under Figure 2. Here we have the "brown mouth, iron foot and tinge of red" of the fên ch'ing colored Kuan-yao as recorded by ancient Chinese connoisseurs. This vase consists of a finely kneaded reddish-brown *pâte* moulded into a rectangular form somewhat suggesting a flattened pear and covered with a large-crackled gray glaze of a peculiar lard-like quality. The "tinge of red" appears near each of its tubular handles, where a warm flush of softest rose-pink seems to swim in the opaque gray glaze.

Of the oft-discussed Ting-yao of Chihli the exhibition provided a number of rare examples. Chief among these were the exquisitely thin tea-bowls decorated with floral, bird, diaper or fret designs impressed in the eggshell-like body or engraved with strokes "as fine as bamboo threads." The vases of this type commonly preserve the forms of ancient bronzes. Like the bowls their decoration consists in the main of floral, diaper or fret designs moulded in low relief or etched with the point. The latter method of decoration is illustrated in the tall vase loaned by Samuel T. Peters, Esq., (Fig. 3,) which is a not unworthy mate to the rare "ostrich-egg" vase of Ting (?) type owned by the same collector (Fig. 4). In these various bowls and vases the decoration appears to have been a secondary matter with the ceramist; the color and texture of the glaze was his chief concern. For, as we have said above, the Sung potter cared comparatively little for anything in the nature of elaborate ornamentation. The beauties of the glaze-color itself contented him. Yet sketches in brown and black, both in slip and engraved with the point, appear frequently upon the ivory-white Tz'u-chou ware. Of the engraved type, Figure 5 shows a large water-jar of reddish yellow *pâte* covered with an ivory-white slip itself well-nigh buried under a coat of rich

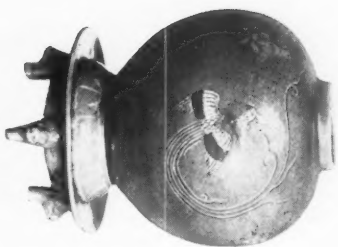
brown. Through this upper coat in *graffiato* style were etched dainty floral arabesques and large circular medallions filled in with figure and landscape designs. The other method of decoration is represented in the five examples of Tz'u-chou ware loaned by Samuel T. Peters, Esq. The charming inscription surrounding one of the smaller pieces is worthy of the refinement of the unhappy Kiso's days: "Cultivate politeness, for it is the perfume of flowers."

The most admired survivals of the famous Chien-an *fabrique* were four lustrous black or warm brown tea-bowls loaned by the Smithsonian Institution (Freer Collection). In these the paste is dark and compact, the glaze thick and of striking brilliancy. One of the bowls (Fig. 10) is wellnigh covered by a glossy black glaze which flashes like silver or shimmers with rainbow tints of rose, emerald green or blue according to the angle at which it is held. The type corresponds no doubt to that of the bowls referred to by Tsai Hsiang in the "Cha Lu," where he says: "The cups made at Chien-an are bluish-black in color and marked like the fur of a hare." Had the old writer likened this elusive *reflet* to the sheen of the silver-fox's pelt he had been nearer the mark. One other "slow-drying cup" of this type was of fine dense stoneware *pâte* entirely covered with a glaze of warm brownish-black and mottled at intervals with flecks of drab frosted with green. Here was a glaze that again recalled ancient Chinese dissertations upon "hare's fur" and "partridge mottled" glazes, to which latter class indeed the bowl no doubt belongs.

A not uncommon type in American collections is represented by the baluster vase illustrated under Figure 8. This not ungraceful piece has a dense stoneware body embellished with a bold scroll of lotus design modeled in low relief in the paste and covered throughout with an opaque small-crackled glaze of palest lavender-gray. It represents one of the Kuantung kilns of Yüan date (14th century). And last the *céladons*. Of early Lung-ch'üan ware the tall Sung vase, Figure 9, is a most beautiful and perfect example. Graceful in form and carved in the paste in relief with boldly drawn peony scrolls this grand specimen of the Liu-t'ien kilns is covered throughout with a translucent glaze of faint bluish-green. Four similar vases we recently saw among the countless treasures of the great Myô-shinji Temple, Japan. Even earlier in date perhaps was the shallow tea-bowl loaned by Howard Mansfield, Esq., an olive-green *céladon* (gone brown) stamped through the glaze with a seal mark (Tien-



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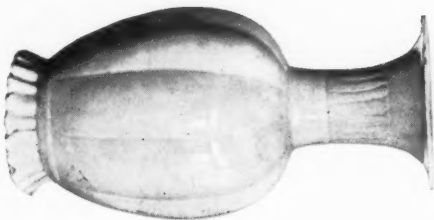
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WARE OF THE SUNG DYNASTY (7 AND 9) AND THE KOKAI PERIOD (10-13).
7, Pai Ting-yao, 9, Lung-ch'uan, 10-13, Korean.
From the Samuel T. Peters (7 and 9) and the Charles L. Freer (10-13) Collections.

hsin). In company with the two Sino-Korean bowls loaned by Samuel T. Peters, No. 310 of the catalogue, this frosted and age-stained tea-bowl may date from the Northern Sung Dynasty.

And this passing reference to the Sino-Korean and Lung-ch'üan type of *céladon* leads quite naturally to the imitative Korean *céladons*. Figure 10 illustrates what historical documents would have us believe was the ware most highly prized by the Koreans of the Korai Epoch, 913-1392. This is the plain gray-green *céladon* entirely free from the black and white inlay so commonly associated with Korean ware of this type. Mr. John Platt says¹ that "the earliest Korean porcelain was undecorated, and that it had a hard gray proto-porcelain body, which invariably showed the iron color where exposed to the heat of the kiln and not covered with glaze. The glaze was of a very soft uncrackled texture, the best color being usually either green or blue, both of them generally merging into a soft gray. There is also evidence that the pieces of a single color, with engraved scroll work and modeling in low relief, were of an early date, having been made before 1125 A.D."

In this connection the complete funerary equipment of a Korean of the Twelfth Century may throw some further light upon the dating of Korean *céladon*. For during our recent journey in the Orient we were offered the entire contents of a Korean tomb of that early date, with coffin, copper utensils, white marble funerary tablets, and a number of pieces of Korean *céladon*. In each and every case the pieces were light in weight, gray stoneware, soft gray-green in color and for the most part undecorated, though *mishima* work did appear in a few pieces. This find would seem to bear out the records of ancient writers who state emphatically that *undecorated céladon* was the most prized; the type inlaid with floral designs, etc., being but little considered. A unique example of *inlaid* Korean is illustrated under Figure 11.

Of the deservedly prized *haku-gorai*, Figure 12 provides at once a rare and exceedingly graceful example. Indeed, in respect to its purity of color, fineness of proportion and delicacy of texture we have seen but one example of "white Korean" which can be compared to it. We refer to a dainty melon-shaped vase and stand, snowy-white and of egg-shell texture, now in the collection of Takuma Kuroda of Tokyo, Japan.

¹*Burlington Magazine*, No. CVI, Vol. XX, January, 1912.

A PICTURE BY ALESSO BALDOVINETTI IN THE
JARVES COLLECTION IN NEW HAVEN · BY OSWALD
SIRÉN.

THERE is a picture, No. 42 of the Jarves Catalogue of 1868—a very interesting document in itself—which is ascribed to Masaccio. Its subject is thus given: "Infancy of S. John the Baptist." The incidents at the time of the circumcision are meant to be represented—Zacharias and a woman conversing in dumb show; Elizabeth talking to another woman, and pointing to the child, as if discussing the question of the name, etc. (See S. Luke 1.) In the background is a cistern of water, and the child, S. John, standing in it, supported by women—an incident, perhaps symbolic of the life of the man who was sent to "baptize with water."

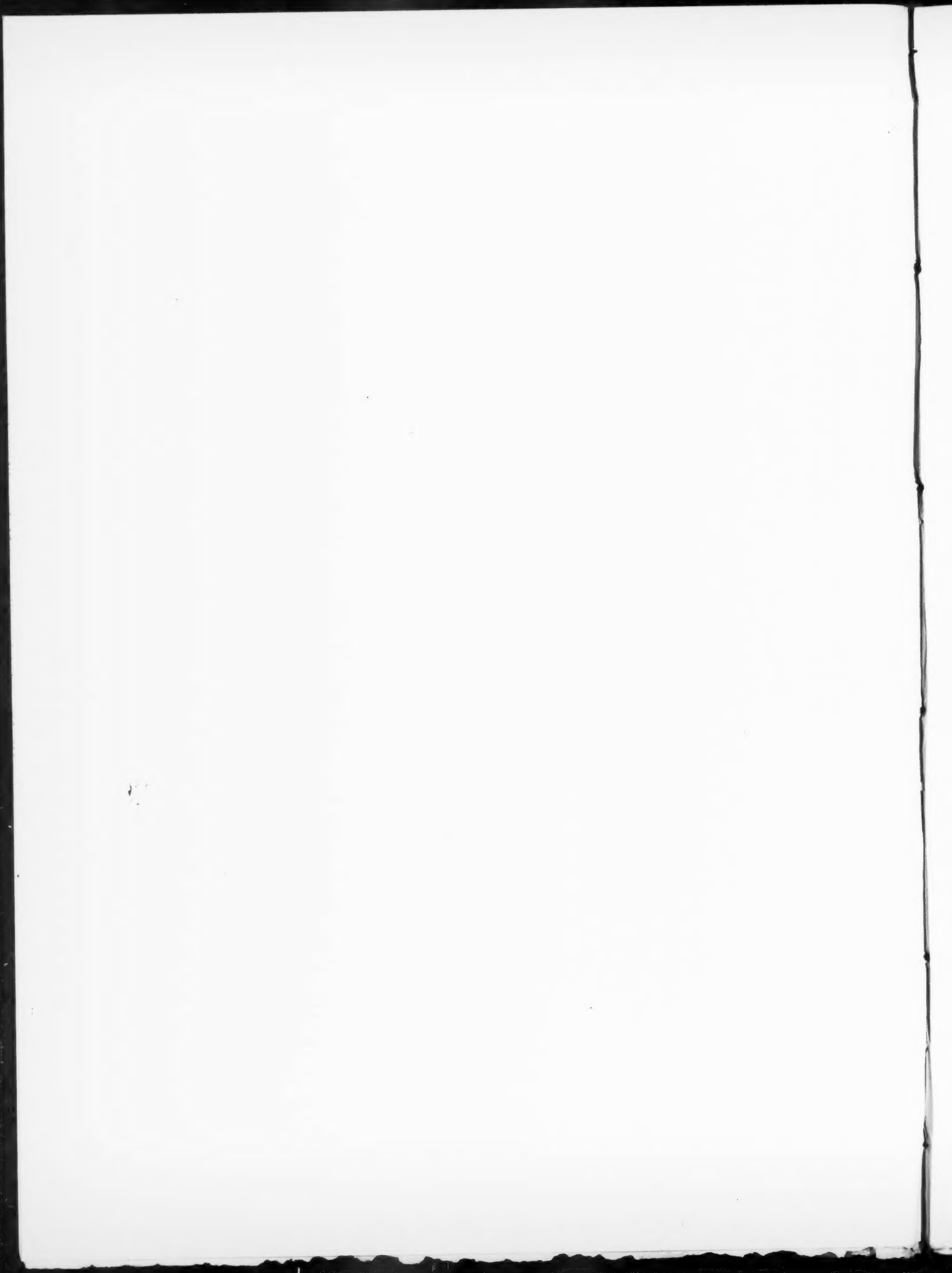
There is no Italian picture of that time representing this favorite subject, the "Infancy of S. John the Baptist," which has any iconographic likeness whatsoever with this charmingly realistic *novelletta*. To represent S. Joseph as a Franciscan monk and to give him another friar as a companion at so intimate a family scene would have been too much, even for the boldest realist among the Florentines! It seems to me more probable that the subject is taken from the infancy of some later Italian saint, who perhaps in some way was connected with the followers of S. Francis. Not having had time or facilities to make any closer investigations, I must for the present leave the question of the subject open. And it is one of secondary importance, because the unusual charm and beauty of the picture does not at all lie in its "story," but in its highly imaginative interpretation of a scene of daily Florentine life.

Everything in this picture is just as it may happen any day in some old Florentine palace yard when the warm sunshine makes the walls glow, and the children play in full paradise costume. But there also is a sense of expectation, something of a poetic and mystic feeling suggested by the dainty little fellow crawling on the Persian carpet.

In order to prove my belief that this picture is a work of Alesso Baldovinetti, I must direct the reader's attention to his three well-known small pictures in the Academy in Florence, representing the Baptism of Christ, The Marriage of Cana and the Transfiguration. The second one especially offers very close stylistic relations with this



ALESSO BALDOVINETTI: THE INFANCY OF A SAINT.
Jarves Collection, Yale University.



picture. We observe at once that the *mise en scène* is very much the same; the festival is going on in an Italian palace of the same type as the one which is depicted from the outside in the Jarves picture; the architectural feeling is the same, and behind the figures is the same flowered tapestry we see behind the sitting woman; nothing could be more like than these architectural and decorative settings. Moreover, the very dainty figures, tall and with high waists, also prove the identity of the master. In these very early works we already recognize Baldovinetti's well rounded and full type of face with almost swollen cheeks, a somewhat aquiline nose and small mouth. Still more characteristic are the very prominent hands; so thin, flat and without structure that they hardly can be used as prehensile organs, but which appear very beautiful when lifted in prayer—as may easily be observed, both in the Jarves and in the Florentine examples. The peculiarly plastic treatment of the folds, especially in the red mantle of the sitting woman, appears quite the same as, for instance, in the artist's big Annunciation in the Uffizi—another comparatively early work of this rare master. Thus we discern in this picture more of the influence of Andrea del Castagno, the great plastic among the Florentine painters, than of Domenico Veneziano, the most accomplished technician and colorist. (It is only to be regretted that the Jarves picture has lost much of those soft transparent glazes which give such an unusual pictorial charm to his early works.) Finally the child, the most important personage in the picture, is worthy of special attention as being extremely characteristic of the master. His soft white limbs most carefully modeled (I would almost say, as if turned in wax) and his big head are the same as in Baldovinetti's earliest Madonnas in the Uffizi and in the Musée André in Paris. But in these somewhat later works Baldovinetti has already lost something of that poetic sentiment and delicacy of drawing which lift his early works to the highest rank in early Florentine art.

The small pictures in the Academy at Florence were painted *circa* 1447, when the master was twenty years old; they are filled with all the charm of the first creations of a youthful genius, but lack the plastic qualities and the space values which enchant us in his maturer work. The Jarves picture combines the lyric spirit with these later artistic attainments, and is therefore a work of the master's early manhood before he had lost anything of his imaginative spirit.

Its presumable date is about 1450, or a little later. If, through neglect and careless cleaning, it had not lost so much of its original pictorial beauty, it would be one of the most perfect specimens of Florentine art, and it is still, in spite of all, a most attractive and characteristic work of one of the rarest and most refined masters of the early Florentine Renaissance.

Note—The picture has puzzled many critics. Mr. Joseph Breck in an article in *Der Cicerone*, 1912, p. 133, thinks it the work of an Umbrian master, probably Benedetto Bonfigli, and pays special attention to the dragon and phenix pattern of the Asia Minor carpet.

NOTES UPON RECENT ADDITIONS OF IMPORTANCE TO AMERICAN COLLECTIONS

BOTTICELLI'S PORTRAIT OF GIULIANO DE' MEDICI. BY MARY LOGAN BERENSON

MR. OTTO H. KAHN has recently bought a portrait of Giuliano de' Medici, by Botticelli (Frontispiece). It is a work of art no less interesting than beautiful, and both to a supreme degree.

From two atelier or school versions, one at Bergamo and the other at Berlin, students of Italian art have been able to infer that the master himself must have painted the portrait of his talented young patron, but of this original no trace had been left, and it has long been given up as lost.

Nothing but the most convincing internal evidence could make one feel sure that Mr. Kahn's picture was indeed the unique original from Botticelli's own hand, but that evidence is too conclusive to admit of doubt. The excellence of line and modeling, and the nobility of interpretation of the character, could not derive from any but the highest talent, while the sign-marks of Botticelli himself are apparent in every detail. The functional contours, indicating the bony structure of the head, the firm modeling, with the minimum of shadow, of the brow and jaw, the massing of the hair, the sensitive outlines of nostril and mouth, are each and all equivalent to signatures by the master himself.

When we study the head in the Morelli collection at Bergamo, which is by Botticelli's most talented pupil, often called "Amico di Sandro," we see at once that the imitator took over only the general shape of the original, and missed, as indeed an inferior artist could

not help missing, the vital touch and close-knit structure. It would seem to have been painted not from the model, but from this picture, whereas Mr. Kahn's picture is convincingly a real person. The Berlin version is poorer still, and was probably a copy of the Bergamo picture.

An almost microscopic examination of the technique, along with the more obvious stylistic indications, leads one to the conclusion that the profile reproduced here was painted during the period between the circular "Epiphany" in the National Gallery and the so-called "Chigi Madonna" now at Mrs. Gardner's in Boston, that is to say, about 1475. We thus have a confirmation of the æsthetic impression that Botticelli was painting from the life, for Giuliano died in 1478, when he was twenty-five years old. For a man of to-day, especially for a Northerner, the portrait would be older than twenty-two, but we must bear in mind that people used to mature much earlier than they do now, and that even now an Italian face of this large-featured, bony type, is apt to attain a look of maturity even earlier than twenty.

As the illustration shows, this portrait is a bust profile of a young man who may well be not more than twenty-two or three. His face is turned to our left, his long black hair falls upon his neck, and he is dressed in a dark costume of the period, with a white undershirt showing at the neck. The eyes are expressive and drooping, the nose aquiline, the jaw prominent, and the lips almost breaking into a smile. The expression is proud, intellectual, refined, serene and a trifle cruel. The background is a brownish-grey. The picture has been transferred to canvas, but has suffered very little in the process.

Autograph portraits by Botticelli are rare, outside of the portrait-heads in some of his subject-pictures. As far as I can remember, there are but four known to us, and two of them are in America, the one under discussion, and the impressive portrait of Lorenzo Lorenzani, belonging to Mr. John G. Johnson, of Philadelphia. The other two are the Portrait of a Boy, in the National Gallery, where the drawing of the corners of the mouth, although in full face, is very like our profile, and the Uffizi portrait, called "The Medallist," who was probably another member of the Medici family.

It would be hard to exaggerate the interest that attaches itself to a picture which combines at once the handiwork of the most commanding artist of a great epoch with a representation of that

epoch's most romantic figure. It is needless to write, at length, of Giuliano de' Medici, for every book that treats of the Italian Renaissance is full of him. I purposely call him the most romantic Florentine figure of that time. His early and tragic death—he was assassinated on Easter Day, 1478, while hearing mass in the Florence Cathedral—at once makes it difficult to judge of his character and value as a statesman and ruler, and casts an immense glamour over his youth. He loved life, and beauty, loved women and poets, and was dearly loved by them. Politian, the most exquisite and delightful poet then living, celebrated his loves and his tournaments. His passion for the "Bella Simonetta" became part and parcel of Florentine poetical and romantic legend. His son, by a more obscure mistress, was adopted into the family of Giuliano's brother, Lorenzo the Magnificent, and grew up to be famous as Pope Clement VII, one of the greatest patrons of art who ever lived. Indeed, all in all, Florence never had a figure who took such hold on the imagination of poets and artists as this Giuliano, whose portrait by Botticelli has now come to America.

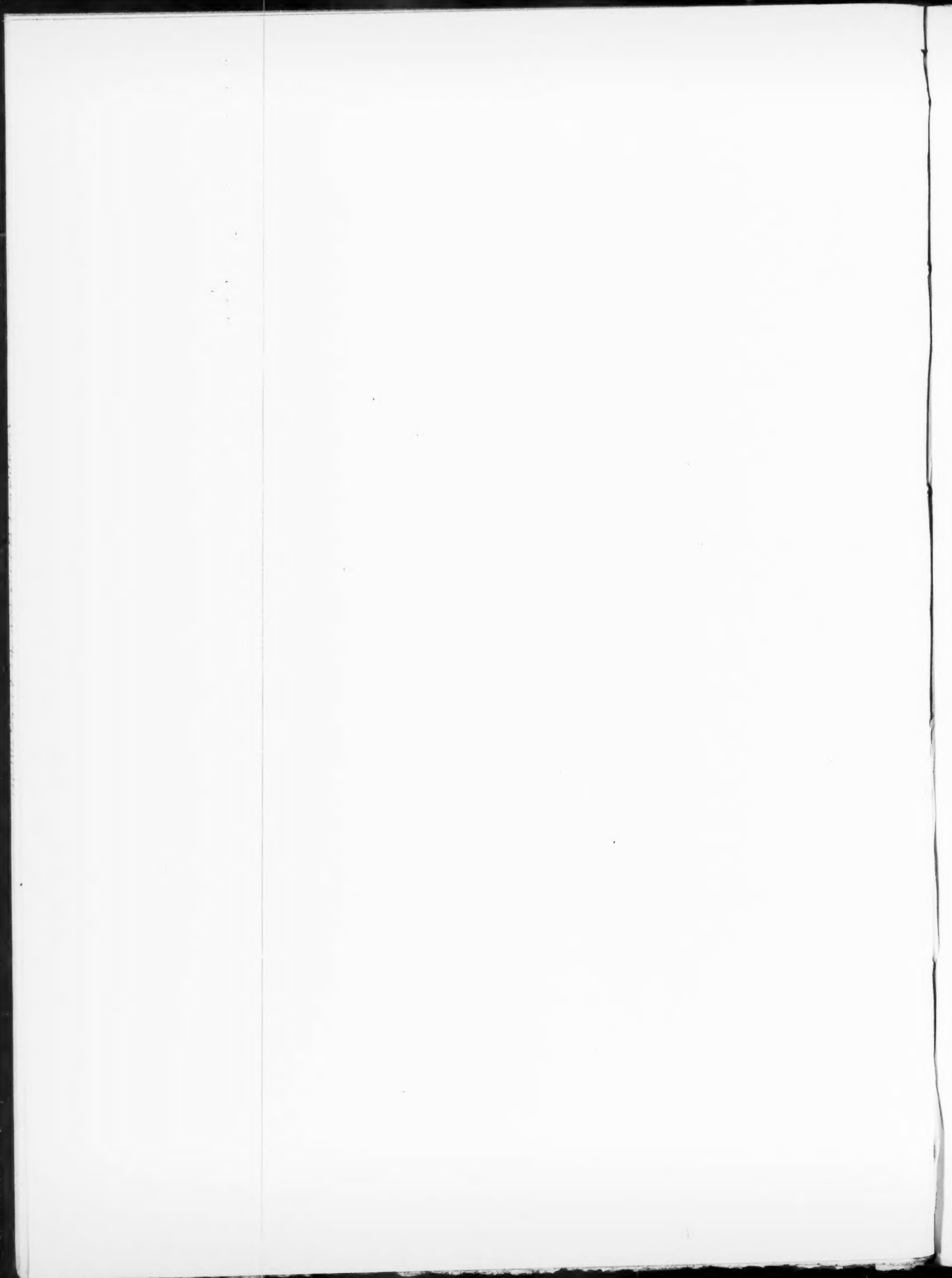
COAT OF ARMS OF THE GINORI FAMILY · BY ALLAN MARQUAND

MR. THOMAS F. RYAN has added to his collection a charming coat of arms of glazed terra-cotta which has figured in two well-known collections. It was for some years in the Maurice Kann collection, which was sold in 1910, and then in the Sigismond Bardac collection, which has been recently dispersed. In both catalogues it is entered as from the atelier of Luca della Robbia, an attribution which may be accepted as correct.

The arms here displayed are those of the Ginori family, and consist of *azure*, a bend *or* charged with three eight-pointed estoiles *azure*. These arms are displayed in a Ms. Prioristà, now in the Princeton Art Museum library, which informs us that the office of Prior in Florence was held thirty-one times by members of the Ginori family between the years 1344 and 1529. The town halls of Tuscany are covered with Della Robbia tablets recording the offices and displaying the arms of past officials. They date for the most part from the latter half of the fifteenth and the first half of the sixteenth centuries.



ATELIER OF LUCA DELLA ROBBIA: COAT OF ARMS OF THE GINORI FAMILY.
Collection of Mr. Thomas F. Ryan, New York.



The mention of the Ginori family calls to mind the fact that for many years the Ginori family have had a faïence factory at Doccia, near Florence, and have successfully reproduced various works of the Della Robbias. The *stemma* of the Beccai on the exterior of Or San Michele might easily be mistaken for a work of the Della Robbias, but it was made by the Ginori in 1860. Over the door of the Badia is a beautiful Madonna and Child between two angels attributed to Benedetto Buglioni, but its flower and fruit frame is known to have been made by the Ginori establishment in 1871, and I am inclined to believe that they made the relief also. Again, the Ginori factory made four of the bambini which now decorate the façade of the Innocenti Hospital. These are published as genuine works of Andrea della Robbia by such able critics as Dr. Bode and Professor Venturi. I might add that *putti* occur not only in all the works mentioned, but also in two coats of arms which I saw in the courtyard of the factory at Doccia some years ago. A *putto* bearing a coat of arms, and especially the Ginori arms, is precisely what might be expected to come from the Ginori establishment. However, I am inclined to believe that this is not a product of the Ginori factory, but a genuine Robbia work of the fifteenth century, and I base this opinion chiefly on the glaze, which has not the vitreous, gleaming quality of the works which issue from the Ginori and Cantagalli factories. The design, moreover, carries us back to the works of Luca, or the early works of Andrea della Robbia. The heavy scroll with its seeded terminals may be paralleled on the consoles of the marble cantoria, but not in the works of Andrea and his followers. The porphyry background, though occurring also in late Robbia works, appears in the *stemma* which Luca made for Jacopo dei Pazzi, and on the ceiling of the porch of the Pazzi chapel. The head of the *putto*, with its fillet and heavy curls, finds its closest parallel in the Head of a Boy, No. 75, in the Museo Nazionale. This is usually attributed to Andrea della Robbia, but is referred to Luca by Dr. Bode. It certainly has a close resemblance to Luca's *putti* who uphold the *stemma* of the Arte della Seta on the exterior of Or San Michele. Hence it may be said to have issued from the atelier of Luca della Robbia, where it no doubt received many touches from the master's hand.

The characters of this relief seem to indicate that it was made between 1455 and 1465. Possibly it was made for Francesco di Piero Ginori, who was Gonfaloniere and Prior in 1457, or for Zanobi di

Tommaso, Prior in 1452 and 1463, or Giuliano di Simone, Prior in 1463, or Cino di Francesco Ginori, Prior in 1471. The next member of the family who held this office was Giovanni di Francesco, who held it in 1483, the year after Luca's death.

AN INFANTA PORTRAIT OF VELAZQUEZ · BY AUGUST L. MAYER

THE small but extremely choice collection of pictures of Mr. Philip Lehman contains a portrait which is of interest, not only because it is a work of Velazquez and in excellent condition, but because of the sitter.

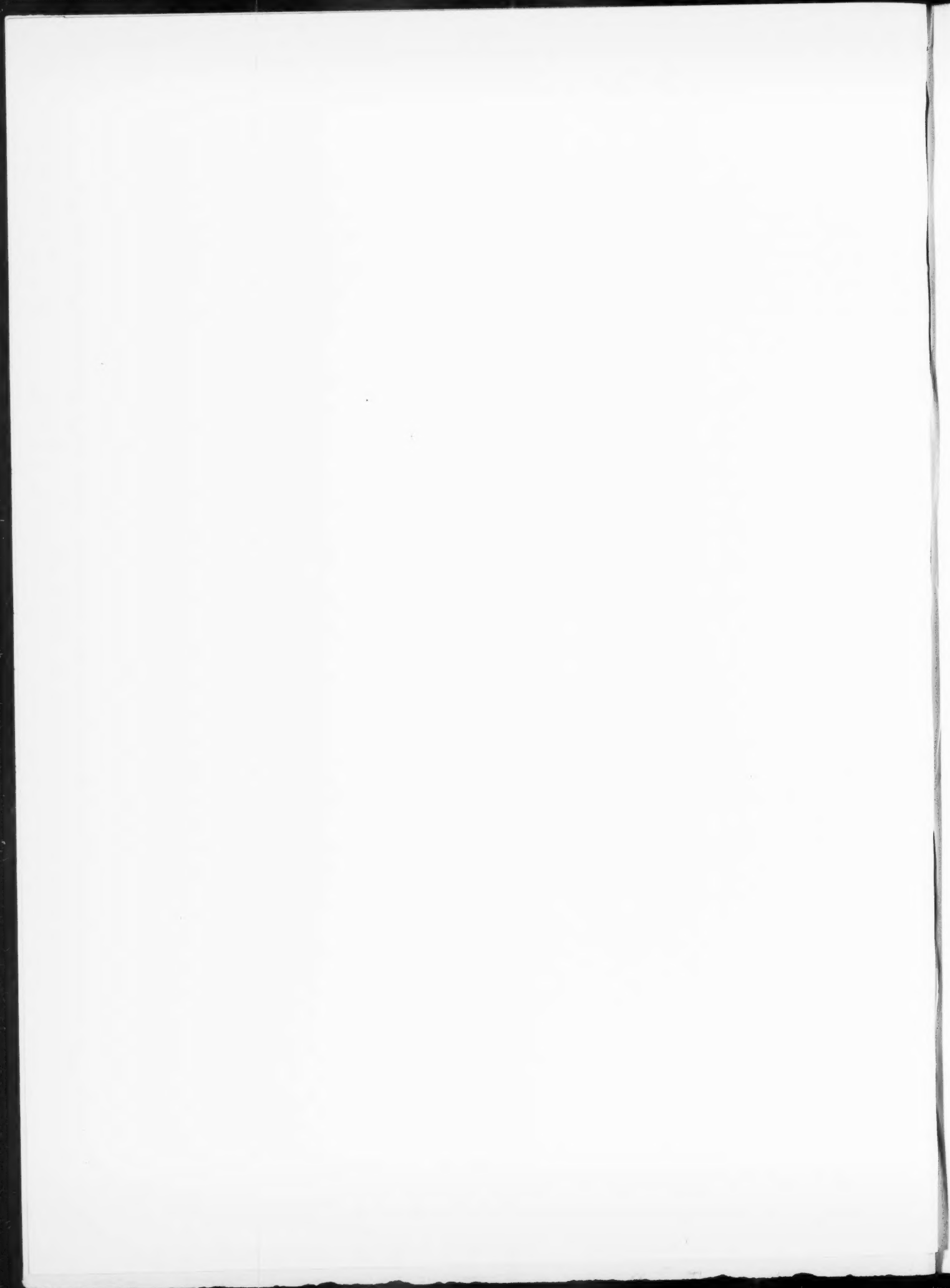
In the German edition of his "Velasquez," the eminent critic, the late Aureliano de Beruete describes it as being the same person, Queen Maria Anna of Austria, who is also represented (he thought) in two other portraits of the artist, presumably painted in 1651, one of which is in the collection La Caze in the Louvre, and the other in the Imperial Museum of Vienna. Velazquez, who was away in Italy when Queen Maria Anna made her entrance in Madrid (the fifteenth of November, 1649), and only came back in June, 1651, could not have painted her from life except after that date. But being born the twenty-second of December, 1634, she was seventeen in 1651 when she became Queen, and the model of the Lehman example is clearly a child and not a young girl; at any rate, a girl three or four years younger than in the other two portraits. Yet here was undoubtedly a work of the master, a fine one, and surely painted from life. How could Beruete explain the difficulty? Without any evidence whatever he supposed that, during the absence of his father-in-law in Italy, Mazo had painted the Queen in order to satisfy her husband who was much in love with his young wife. And he goes on supposing that upon the return of Velazquez to Madrid the King asked his favorite painter to also paint Maria Anna as she was when she came to him as a bride, and that Velasquez did so by copying the portrait done in his absence by his son-in-law.

All of which sounds somewhat far fetched, even when we take into consideration the well-known fact of Mazo having painted a series of portraits of Queen Maria Anna.¹

¹ It is interesting to note that there is in America, in the collection of the late Sir George Drummond in Montreal, one of the earliest of these Mazo portraits of the Queen, an excellent and typical example. There also is a fine Mazo example in the collection of Mrs. Edward H. Harriman in New York.



VELAZQUEZ: THE INFANTA MARIA TERESA.
Collection of Mr. Philip Lehman, New York.



But all becomes simple if we take these three pictures to be what they are in reality, portraits of the Infanta Maria Teresa, daughter of the King and his first wife Isabelle of Bourbon. The Infanta, born on September 20th, 1638, bears a natural resemblance to Queen Maria Anna, since they were cousins¹; but her face has a distinct character. It is above all sympathetic, full of the gaiety and charm she inherited from her French mother. In the letters and memoirs of the time much is said of the brilliancy and softness of her eyes, of the beauty of her mouth with rather full lips. On the contrary, judging by the undoubted portraits we have of her in Madrid and elsewhere, Queen Maria Anna was far from prepossessing; instead of the laughing eyes and amiable mouth of the Infanta, hers were heavy, dull and sad, and her expression was an extremely bored and *blasé* one.

The sitter of Mr. Lehman's portrait is clearly the same as that of a painting in the Pierpont Morgan collection attributed to Velazquez, but in reality the work of Mazo. And we have recently seen in London three works from the studio of Velazquez, bust portraits of the King, Queen Maria Anna and the Infanta Maria Teresa, painted towards the end of 1652. There are good reasons to suppose that the example in the collection La Caze is one which was sent in January, 1654, by the Venetian ambassador in Spain to his colleague in Paris.

The Lehman portrait, which is anterior to those of Paris and Vienna, was necessarily painted before the voyage of Velazquez in Italy. I should give it the date of 1649. The exquisite charm of this study from life lies, not only in the freshness and vitality with which the animated expression of the highly *fardée* and most sympathetic little Infanta is rendered, but in the wonderfully light and subtly delicate touch with which the costume is treated. Like all the pictures of the artist, it is a proof of the logic of his development, steadily and unswervingly moving towards the impressionistic note, towards the placing of his models more and more in an atmosphere of air and light, while never losing the structural and monumental qualities of drawing which, if not in evidence, are always the solid basis of his achievements.

¹ Maria Anna, King Philip's second wife, was also his niece, since she was the daughter of his sister Maria, wife of the Emperor Ferdinand III.

THE CASQUE OF THE MOROSINI · BY BASHFORD DEAN

EMBOSSSED casques have ever been *objets de grand prince*, and few of them to-day are to be seen outside of national collections. In private collections in this country there have been until recently (assuming that the census is correct) but three examples, and a fourth has now appeared in the well-known "Morosini Casque" acquired by Mr. P. A. B. Widener. This is, indeed, a princely headpiece, a large heavy burganet, dating about 1550, Venetian in every line. It is fashioned *à l'antique*, embossed with bold foliation on its sides, with curious lion-mask ear guards and with a great frontal "visor" in the form of a lion's face.

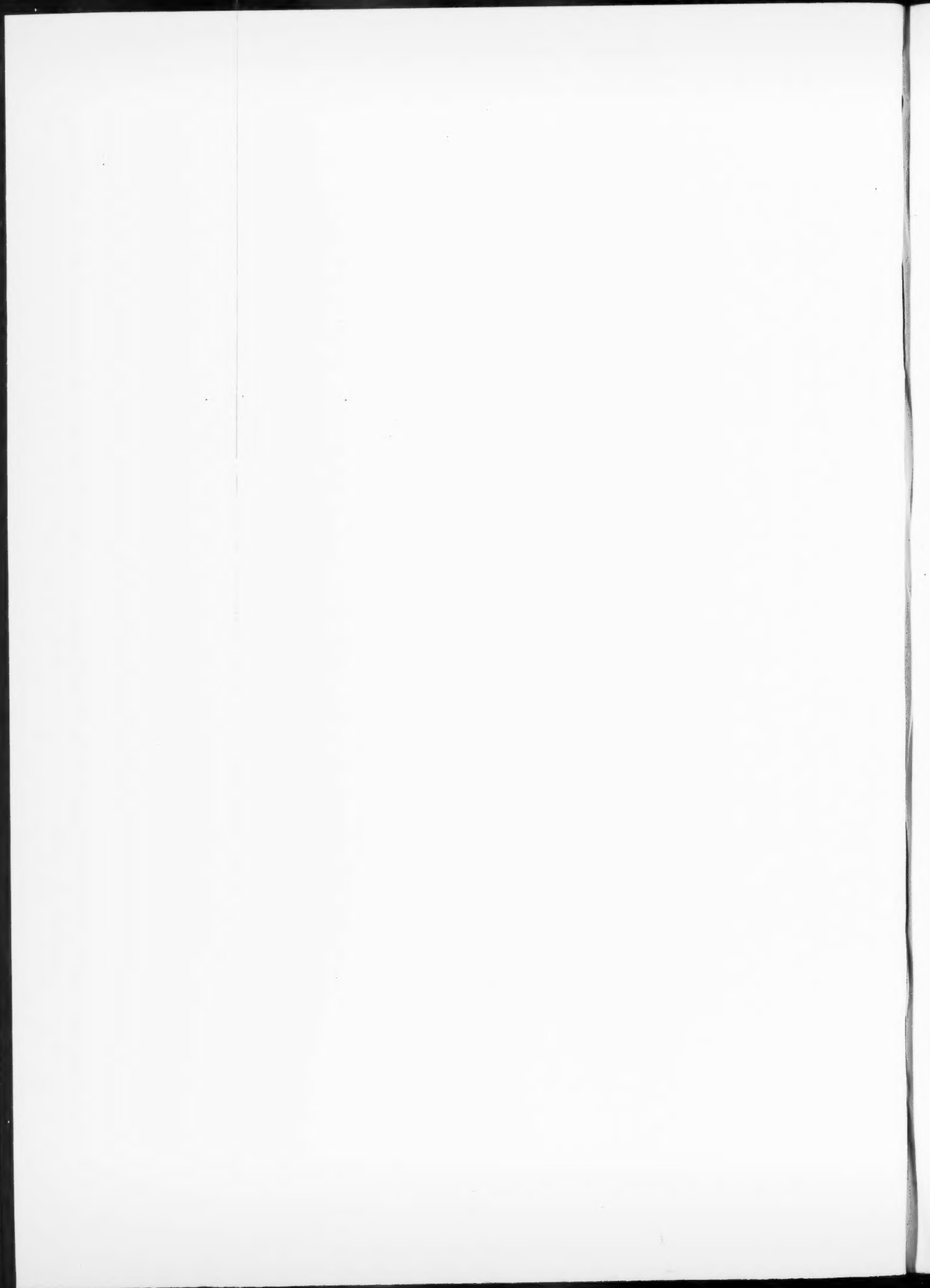
There are three noteworthy things about this casque, its preservation, its provenance and its merit as an object of art.

In the first regard it will be seen at once to preserve the frontal mask, which, made in a separate piece and at one time demountable, is usually absent in similar processional burganets. It preserves also much of its delicate thread-like damaskeen. This was the normal form of surface decoration in armor of this type, although it is rarely retained in actual specimens even as traces. For it was superficial to a degree and it was readily injured by weathering. Accordingly, at a later period it was apt to be cleaned away with the rust. This cleaning, which often included the removal of all damaskeen, appears to have been carried out less with a view (as one sometimes hears) of robbing the object of its gold, which was so small in amount that it could hardly have repaid the labor of separating it, than of enhancing the beauty of the object, which now became uniformly bright, in the eyes of some early collector.

In the matter of provenance: The history of the Morosini Casque is unusually direct. It was one of the arms in the ancient Morosini palazzo, near San Stefano, and was sold by auction in 1894, when the possessions of the direct line of the family were dispersed. Fortunately, however, at this time some of the historical objects, notably the arms of the Peloponnesian Morosini, went to the Museo Civico Correr, in Venice, where, for example, there is now shown the great carved hat-rack-like "stemma" upon an arm of which may have hung the present casque. At the sale the casque was purchased, if my memory is right, by a syndicate of



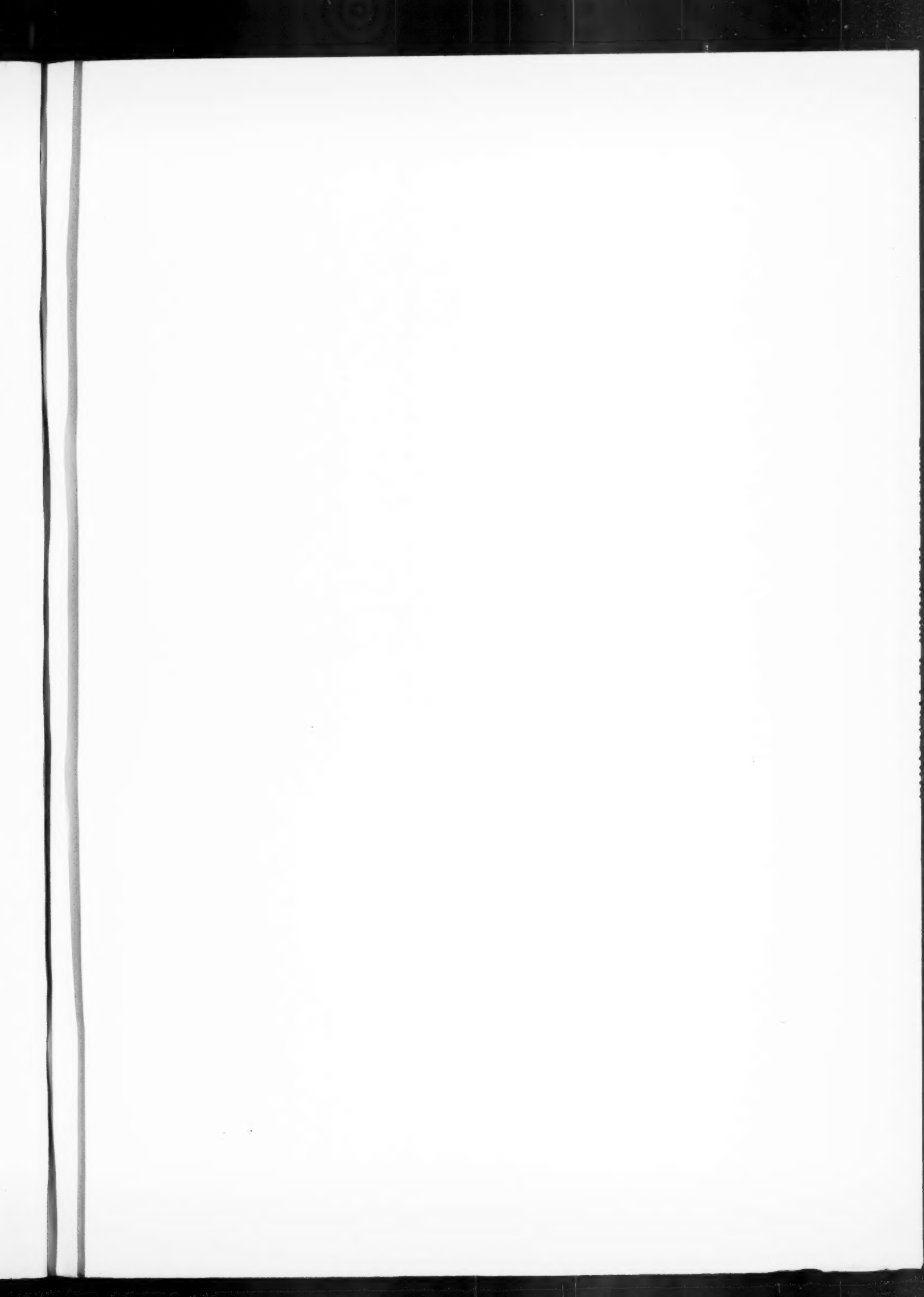
VENETIAN, XVI CENTURY: THE CASQUE OF THE MOROSINI.
Collection of Mr. P. A. B. Widener, Philadelphia.



dealers represented by Goldschmidt of Paris, who outbid Mr. William H. Riggs. Thereafter Goldschmidt had the helmet at his place for some time. It next went into the collection of M. Bardac of Paris, at whose home I recall examining it several years ago. Penultimately it was bought by Arnold Seligman, who, I believe, caused to be published a nice little tract on "Le Casque des Morosini," by Germain Babet, which gives an attractive history of the object, together with two excellent photographs which are here reproduced. According to this writer the casque belonged to Vincenzo Morosini, was designed by Alessandro Vittoria and executed by Paulo Rizzo. His view is certainly interesting and it is probable, at least to a certain degree. Surely it is not convincing, and in the matter of historical attribution, for example, a modern writer would require more rigid evidence in order to connect the present casque definitely with Vincenzo Morosini. It certainly came from his palace, and it may have belonged to him, since he was the head of the family at the period when the casque was borne; but there exists a similar probability that the object had been acquired as a *bibelot* by a later generation of the Morosini, especially since art objects of this merit were apt to be passed from owner to owner with astonishing rapidity. One may even harbor a suspicion that the headpiece belonged to the famous arsenal of Venice, whose rich stores have been drawn upon repeatedly by many of the private collectors of Europe, and none the less since the son of Vincenzo Morosini was the director of the arsenal at the time when some of its objects appear to have escaped into private hands. Then, too, as to its artistic provenance: One has nowadays a deep-rooted dislike to attribute objects, even "with great probability," to various artists when signatures or documentary proofs are lacking. Thus while the present headpiece may have been designed by Vittoria it may equally well have been designed by any one of a series of talented Venetian artists of the period, for its manner is no more definitely that of Vittoria than it is of the style of Venice of the middle of the XVI century. So, also, while Rizzo may have been the artist who executed the casque there seems no proof that the workmanship was his rather than that of his skilful neighbors in the street of the artist armorers in Venice. On general principles, furthermore, it is improbable that a damaskeener would have done the embossing work, especially since we know that at that late period the artistic guilds were highly differentiated, and

that the ornamentation of armor was usually done by a different set of artists. Nor does it follow because we happen to know the names of one or two artist-technicians that all good examples of workmanship should come from their ateliers. We have, indeed, an accumulating mass of evidence that the number of artists in Venice about the middle of the XVI century was a large one indeed. And there were probably many who could have done the kind of damaskeening work which M. Babet attributes to Rizzo, just as there were probably many embossers and draughtsmen who could have designed and executed the present casque. As yet, unfortunately, little progress has been made in identifying these artist-armorers and their works. And it is a pity that we know so little about them—scarcely more than a few names.

The question of provenance, after all, is a thing apart. It is the artistic merit of the object which will ever give it its rank. And it is assuredly the most important piece of its type, Venetian, which has been preserved to us. There is none to be compared to it in the Venetian arsenal, in Turin, in Madrid, even in Vienna. It is built broadly and embossed boldly, intended evidently to be seen at a distance rather than in the hands of the connoisseur, to whom, however, a sop was later given when the burganet received its delicate, thready damaskeening. It lacks, frankly, some, if not a good deal of the merit of the better Milanese casques, and one has only to compare it as the best object in its class, with Mr. Morgan's Negrolì burganet, to understand why the artists of Milan prospered and why the Venetian armorers took but a second place.





RAPHAEL: MADONNA AND CHILD.
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